

JOHN OPIE

AND HIS CIRCLE

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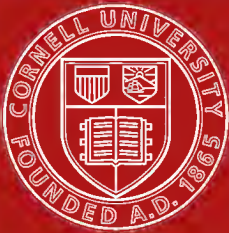
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JOHN OPIE AND HIS CIRCLE

JOHN OPIE AND HIS CIRCLE

By ADA EARLAND

"No man can climb out beyond the limitations of his own character."

JOHN MORLEY.

WITH 51 ILLUSTRATIONS

London  HUTCHINSON & CO.
Paternoster Row    1911

To
MY CORNISH FRIENDS
OLD AND NEW

PREFACE

WHEN the idea of writing this book first occurred to me, I was equally fascinated by the strong personality and romantic history of John Opie, and the winsome charm of his celebrated wife. My first intention of writing a joint life had to be abandoned; for it soon became evident that a book on such lines must be either of inordinate length or unduly compressed: the Opies' married life only extended over nine years, so it was decided to treat their lives separately; John Opie's memoir demanding precedence on account of its greater usefulness.

As the work proceeded, the need for more than a mere biographical study was forced upon me. Over thirty years had elapsed since the late Mr. J. Jope Rogers published "Opie and his Works," and the majority of the pictures had changed hands during this interval. To make the book really useful, a list of the artist's works was necessary; letters appealing to the owners of Opie's paintings were inserted in the *Times*, *Country Life*, and other papers by the kind courtesy of their respective editors, and in a short time I was overwhelmed with correspondence on the subject—a most gratifying result, as it proved the widespread interest taken in John Opie by the present generation. Indirectly, my letter to the *Times* was the means of ridding me of the ungrateful task of criticism, since it revealed the fact that a *catalogue raisonné* of Opie's works was in preparation: no longer compelled to select and discriminate, I was able to confine myself to the human interest of his life story, and make the list of pictures as comprehensive as possible.

It is a matter for regret that so few of John Opie's letters are in existence. Mr. Anderdon, in his collected Academy catalogues, noted that he "readily gave a guinea for a folio letter in Opie's autograph addressed to James Northcote in friendly terms," and comments on their rarity. Time has not increased the number, and although it is reasonable to suppose that Opie did not shine as a correspondent, I think it is at least probable that his wife's religious scruples may have led her to destroy papers that would now be valuable. I have been able to add a little to the hitherto published letters; the most interesting find being the complete text of two letters to the Rev. John Owen (portions of which were given by the late Mr. J. Jope Rogers), with Opie's own spelling and punctuation: for these I have to thank Mrs. Austin Dobson.

As letters were not obtainable in sufficient numbers to interpret John Opie's character, I have supplemented them by extracts from his lectures; choosing such passages as seemed most explanatory of his life and opinions. Few artists have such a romantic history as John Opie: fewer still appeal to us so strongly by reason of their singleness of purpose and strength of character. A fuller knowledge of Opie's life; and an unbiassed study, not only of his virtues, but also of his failings, cannot fail to stimulate interest in the works of a painter who has certainly not yet met with the recognition his genius deserves.

It would be impossible here to thank all my correspondents individually: each letter was replied to at the time, and I now repeat (both in my own name and on the part of my readers) my grateful acknowledgment of the valuable help thus given me in compiling the list of Opie's works. Seldom, I am sure, has a literary worker had such an abundance of good wishes for success from total strangers: to these Mr. R. Hall McCormick added a more tangible expression of goodwill in the gift of a copy of the handsomely illustrated catalogue of his private picture-gallery.

Special prominence must be given to my indebtedness to the following : to Mrs. J. Jope Rogers (through her daughter, Mrs. Acland), widow, and Captain J. P. Rogers (of Penrose), son, of the late Mr. J. Jope Rogers, for permission to use the information contained in "Opie and his Works" : to Mr. William Prideaux Courtney ; who not only placed the exhaustive references to Opie of the "Bibliotheca Cornubiensis" (Boase and Courtney) at my disposal, together with a mass of supplementary, unpublished, notes, but also sent me further references from time to time, and even gave ungrudgingly some of his most valuable time and experience to the work of tracing the present representatives of Opie's patrons : to Mr. J. D. Enys, who was associated with Mr. J. Jope Rogers in the compilation of "Opie and his Works," and whose unabated interest in the artist showed itself in the generous loan of his interleaved copy of that book, in order that I might make use of numerous MS. notes contained therein : to Miss Helen Gillies, who lent me for an indefinite time the copy of "Lectures on Painting" subscribed for by her kinsman Dr. Gillies, Opie's friend : to Dr. Frederick Beetham for a quantity of unpublished material relating to the Beetham family, and to Miss Alice Westerdale for a like kindness with respect to unpublished incidents respecting the Bowyer household. Miss Clemency Beardmore took considerable trouble to trace letters written by Opie to her kinsman, the Rev. John (Archdeacon) Owen, with the result that copies of two were found in possession of Mrs. Austin Dobson, who immediately sent them on to me : Mr. Charles Dowdeswell voluntarily searched the records of his firm for particulars of Opies that had been in their possession : Mr. Shepherd (Shepherd Bros., King Street) did me the same kindness ; and Mr. Harvey (Francis Harvey, St. James's Street) gave me valuable advice on the question of engravings after Opie ; Mr. Parsons, grandson of John Opie's nephew Edward, sent me information respecting the artist's family. I must thank Mr. Milner, Secretary to the National Portrait Gallery, for allowing me to use the late Mr. J. Jope

Rogers's unpublished supplementary MS. notes, now preserved at the Gallery, and for much kindly interest; nor must I omit thanks for their unremitting kindness and courtesy to the officials at the National Gallery, British Museum—Reading, Print (especially Mr. Laurence Binyon), and Manuscript Rooms—and those of the Library and Print Room of the Victoria and Albert Museum; together with the many owners of Opie's paintings who allowed me to inspect his pictures. I much regret that I was not able to take advantage of all the kind invitations sent me: acceptance would have necessitated a delay in publication until the greater part of my information was out of date.

For the entries relating to sales of pictures I am chiefly indebted to the priced catalogues of Messrs. Christie, Manson & Wood at the Victoria and Albert Museum, *Art Notes Current*, and the *American Art Annual* (Florence Levy): only those who, like myself, have had to search through endless sale catalogues, can properly appreciate the usefulness of the two latter works.

With regard to engravings, I must acknowledge my obligations to the "Catalogue of Engraved Portraits," by F. M. O'Donoghue; "British Mezzo. Portraits," by Chaloner Smith; and "Engraved Portraits," by Francis Harvey.

Lastly, I must tender most cordial thanks to the owners of Opie's works who have given me permission to reproduce them for the purpose of illustrating this book: many had the negative taken expressly for it: their names are affixed to the plates, so I need not repeat them here. It would have been easy to double the number of illustrations, but as this would have increased considerably the cost of the volume, it was thought better to keep the price within reasonable limits and be contented with sufficient illustrations to add human interest to the book and represent each phase of Opie's art. One omission must be regretted: Opie's studies of old men, so marked a feature of his early work, have become so darkened by time that successful photographs for reproduction could not be taken. Mr. J. D.

Enys went to considerable expense and trouble in the effort to get a good negative from his "Old Jew": when he failed it was not thought reasonable to allow Mr. Gilbert and other owners of similar pictures to court the annoyance of almost certain failure.

Let me ask the kind indulgence of my readers for any errors or omissions in the list of pictures. I have taken the utmost pains to ensure accuracy, and beg to apologize in advance for any shortcomings that may be discovered. I shall be glad if any one detecting an error will communicate with me through my publishers.

ADA EARLAND.

October, 1911.



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JOHN OPIE AND HIS CIRCLE

CHAPTER I

THE BOYHOOD OF A GENIUS

ABOUT the middle of the eighteenth century a respectable family of the mechanic class, named Opie, lived at "The Blowing House," Mithian, in the parish of St. Agnes, about seven miles from Truro. It is said that the family had once been wealthy,¹ but had long before this sunk into poverty and obscurity. Edward Opie, the head of the house, like his father before him (also named Edward), was a carpenter by trade: both had an unstained reputation as sound, intelligent workmen.

In May, 1761, Edward Opie's youngest child was born, a boy named John. Polwhele recounts the village tale that Mary Opie, the mother, was fifty-two at the time of his birth, and shrank so much from facing the neighbours that she avoided going through the village on her way to be "churched." In reality she was forty-eight. She had four other children: Abraham, Edward, William, and Elizabeth (Betty); the last named being thirteen years John's senior. John, the child of her old age, seems to have been her favourite: she watched over him with tender care, saw to his religious and moral training, and stood between the boy and his father when the latter—in his ignorance—would have moulded John to his own standard, and thrashed the "artistic nonsense" out of him.

In after years John Opie described his mother as "the most perfect of human beings;—as the most wise, most just, and most disinterested of women;—and I believe that scarcely any one who knew her would have thought this description an exaggerated

¹ "Historical Survey of the County of Cornwall," C. S. Gilbert.

one. He loved to relate little instances of the sacred love of justice which led her, regardless of the partialities of a parent, to decide even against her own children, when as criminals they appeared before her, and were in the slightest degree culpable;—and these stories always ended in recollections of her tender care of him during his feeble childhood, of the gloves and greatcoat warmed at the winter's fire against he went to school."¹ We have Opie's portrait of her, seated at a table with her Bible, as testimony that his tribute to her memory was not exaggerated; and the shrewd, patient, kindly old face is a fitting reminder of the almost invariable rule that great men have been sons of good mothers. Polwhele tells us that old Mrs. Opie was so averse to having her portrait painted that her son made the necessary studies for this while she was asleep.

John Opie went to the village school, but he was a precocious child and had soon learnt all that could be acquired there. Dr. Cardew, headmaster of Truro Grammar School, is said to have befriended him, but there is no existing evidence in support of this statement, and the distance between St. Agnes and Truro makes it improbable that a boy could have made the journey very frequently; especially with no encouragement from his elders. Perhaps Dr. Cardew's interest in Opie belonged to the period of the latter's residence with Wolcot, or the rumour may be due to the fact that Edward Opie, John's great-nephew, was a protégé of the kindly schoolmaster many years later. Dr. Cardew's great-great-grandson, Mr. C. E. Cardew, of Lanhainsworth, has searched his ancestor's early diaries for information on this question, but without success.

Mrs. Opie's brother, John Tonkin, encouraged the boy's talent for mathematics, and called him "Little Sir Isaac." At about eight years old he showed signs of the dogged perseverance that was his most marked characteristic. His eldest brother, a friend, and a neighbour set him a sum in arithmetic, and made a bet that he would not be able to do it. So difficult was the task, that he worked at it for some days fruitlessly, and one night, when patient sister Betty had sat up with him until after midnight, she persuaded him to give it up. He went to bed, vexed and dejected, as she thought, to sleep. Two hours after he knocked

¹ Memoir by Mrs. Opie, prefixed to "Lectures on Painting," by John Opie.



OPIE'S MOTHER.

By permission of the owner, Mrs. Oliver.

at her door, begging for a lighted candle: "Sister, sister, I can do it!" She rose and gave him the candle; before she had dressed herself and gone downstairs the sun was done, and John was jumping about the room in his joy at having overcome the difficulty. Mrs. Opie relates how his mother, fearing the result of too much study, refused to let him sit up as late as he wished, and would not supply candles. "The consequence was, that he purchased candles with his own pocket-money, and used to get up to write and read after his parents were in bed." His sister Betty, as we have seen, aided and abetted her darling in this evasion of maternal solicitude. "In summer," says Mrs. Opie, "he always rose as soon as dawn appeared. Nay, such was his fondness for writing, that, when a very little boy indeed, he used to spend in writing-paper the penny his uncle gave him on a market day."

At ten John Opie began to teach others, and could solve difficult problems in Euclid; at twelve he had established an evening school of his own for poor children, where he taught reading, writing, and arithmetic.

But Edward Opie looked askance at the boy's intellectual achievements. He gloomily prophesied the gallows as a fitting end for a boy who wasted his time over books, had an incurable propensity for messing up newly planed planks with rough sketches in red chalk, and spoiled the whitewashed walls of the cottage by drawing portraits of his family and schoolfellows on them with the charred end of a stick. The paternal ambition was to see John develop into a good carpenter, and a worthy successor to the Opie tradition of honest, reliable, mechanical skill.

It may be surmised that while John Opie inherited his father's conscientious, industrious qualities, his mental capacity was derived from his mother's family, the Tonkins of Trevaunance; one of whom, Thomas Tonkin, projected, but never completed, a history of Cornwall: the Tonkin family was classed by Tregellas among the Cornish "little gentry." Polwhele says that all the Opies were distinguished by strength of intellect, shrewdness, and sagacity. Betty Opie, in particular, he describes as a sensible woman, unequalled in drollery and shrewd remark. Perhaps the elder Opie's attitude towards his gifted son is better explained by taking into consideration the social conditions of the period. The tenets of the Church Catechism had not fallen into abeyance

when George III was King. Opie père, honest man, took a justifiable pride in his work, touched his forelock, respectfully but not servilely, to squire and parson, and had no higher ambition for his boy than that he should follow in the same path and do his duty in that state of life unto which it had pleased God to call him. Parents in a much higher social position thought it a duty to discourage artistic yearnings in their sons. Art had not received recognition as a reputable profession in the latter half of the eighteenth century.

Probably the periodic thrashings that attended Opie's first efforts at artistic expression commenced before his first recorded sketch, which was made when he was about ten years old.

"I think I can draa a butternlee as well as Mark Oates," said the boy one day. He did it, and ran home to show the result to his proud mother. Opie's admiration for Mark Oates's artistic powers waned in after years. Oates spent much of his time at sea. "I can paint as well on board as ashore," he boasted to Opie.

"Better perhaps," said Opie, looking at the stiff, hard sketches of his former schoolfellow. Oates painted a picture of Faith, Hope, and Charity over the altar of Falmouth parish church. An attempt was made to remove it some years ago, and it fell to pieces.

With intent to wean John from his so-called idle habits, Edward Opie bound him apprentice to himself at a very early age. By different authorities the elder Opie is said to have been a foreman mining carpenter, and house carpenter and wheelwright. The fact that he lived at a "Blowing House" gives plausibility to the first statement: perhaps, being a man of uncommon industry, he worked at both. He certainly did household repairs at times, for it was while assisting his father in the execution of such work at Mithian, the house of Mr. Benjamin Nankivell, that John saw a picture of Ellenglaze farm-yard. It had little artistic merit in itself, but is memorable because it decided Opie's future career, and gave definite purpose to the heretofore blind gropings of his genius.

This picture hung in the parlour at Mithian. John had to pass through the room, and, having once observed the picture, he returned to look at it, standing staring before it until sharply rebuked by his father for idleness and forwardness. Betty Opie was in service at Mithian, and this gave John an excuse for returning to the neighbourhood of this attraction. But it soon

became observed that these visits to the kitchen ended in a stealthy visit to the parlour, whenever he could do so unobserved, after which he would run off home to transfer what he had memorized of the picture to a canvas he had contrived to buy. The servants, scandalized at such rudeness, told their mistress; who gave the boy permission to copy the picture at his leisure. The result was a very fair copy (now at Newquay¹), which he sold for five shillings to Mrs. Walker, mother of the vicar of St. Winnow, on the banks of the Fowey. Opie's delight was unbounded. He ran about the house in ecstasy, shouting:

“I'm set up for life! I'm set up for life!”

The mother sympathized; the father shook his head:

“That boy'll come to hanging, as sure as a gun!”

Out of gratitude to Mrs. Nankivell for her permission to copy the picture, Opie drew her cat.

His next attempt was to copy a hunting scene, but he destroyed his sketch because people laughed at him for putting a lady on a pad instead of a side saddle.

During these boyish years the difficulty of procuring materials for his work must have been very great. There was no hope of getting any assistance from his father: indeed, even if the old man had looked favourably upon his son's work, it is questionable if John could have hoped for much money to spend, for all the household arrangements were on most frugal and economical lines. His uncle, John Tonkin, was indulgent and gave him occasional pence; we may hazard a guess that his mother and Betty would deny themselves little luxuries to help him; but except for the Mithian picture, which was in oils, and perhaps one or two others, his boyish attempts were in chalk, or done with a charred stick; a little later he used ochre on cartridge-paper.

It was about this time that an incident occurred which showed the struggle of ambition against the cravings of healthy, normal boyhood. Opie had borrowed half a crown from a lady to buy paints with. Unfortunately, it happened to be Redruth fair-day. The attractions of gilded gingerbread, and other delights of the fair, tempted him beyond endurance, and it was only when the last penny had been spent that Opie realized what he had done. Almost beside himself with remorse and disappointment, he

¹ MS. note in Mr. J. D. Enys's copy of “Opie and his Works.”

trudged homeward. Coming to a bridge on the way, he was so depressed at the thought of his childish folly that he contemplated jumping from it into the river.

At about the age of ten or eleven he did a very successful portrait of his father. One Sunday afternoon his mother went to church, and his father, after bidding John amuse himself quietly, retired into the parlour to read his Bible. Opposite this parlour was a little kitchen, and here, with the door open between, John established himself with his painting materials. At first he sat quietly enough, sketching his father; but after a while Edward Opie was irritated by his son's frequent excursions into the parlour, where he gazed intently at the old man's face and then ran out again, repeating this interruption again and again. Annoyed at this disturbance of his Sunday peace, Edward Opie threatened a thrashing if he did it again. John did it again—and had the thrashing: the expression of anger on his father's face, and the sparkle in his indignant eyes, being what he wished to paint. Polwhele marvelled that John Opie should have put himself to such unnecessary trouble for the sake of seeing the angry expression in his father's eyes, since it was so often brought there by the vagaries of this supposed idle apprentice. John, in his ardour for realism, thought otherwise. He took his thrashing, finished his portrait, and, on his mother's return from church, brought it to her for approval. Maternal pride was on this occasion tempered by anger at his profanation of the Sabbath-day, and for once it was his father who took John's part. Edward Opie entered the room while the boy, too delighted at his mother's prompt recognition of the likeness to feel rebuked by her remonstrance, was hanging fondly round her neck. The old man caught sight of the portrait, and, recognizing it immediately, highly approved of such an afternoon's work. His sense of humour had been touched: he proudly exhibited the portrait to every one who came to the house, recounting with delight the story of the interruptions and his son's acceptance of a thrashing to gain his end.

For some unknown reason—perhaps because Edward Opie thought the boy would work better under a stranger—Opie's apprenticeship to his father was cancelled, and he was bound again to one Wheeler, a sawyer.¹ Working under his master in the

¹ "The Cornish Banner," 1847.

saw-pit by day, Opie rose early and went to bed late in order that he might have more time for sketching. This state of things continued until his fifteenth year, when chance brought him under the notice of a man who was not only capable of seeing the promise underlying the boy's ignorant attempts at portraiture, but who also had the ability to guide and educate him.

It chanced one day that a doctor, John Wolcot by name, who had recently set up in practice at Truro, rode over to Mithian to visit a patient. He saw, and admired, some rude but vigorous drawings in common chalk—the neighbourhood round Opie's home must have been well decorated with such. Asked for information about the artist, Mrs. Nankivell related the boy's story, pointed to the farm-yard scene, and told how it had been accurately copied by this sawyer's apprentice.

Having ascertained where the boy worked, Wolcot went to the saw-pit. Looking down, he saw an uncouth country lad, girt with the leather apron of his trade. The boy came out of the pit at Wolcot's call; his peasant awkwardness redeemed by a fine forehead and thoughtful, intelligent eyes. Wolcot questioned him about his drawings. In broad Cornish Jan Opie gave him a list of his achievements.

“Blazing stars! Duke William! King and Queen! and Mrs. Nankivell's cat!” A footnote to “Nollekens and his Times” explains that the “blazing stars” Opie drew on his father's boards were called “Duke Williams”; but J. T. Smith, having just whetted curiosity, fails to satisfy it. *Why* were they called “Duke Williams?” we wonder; and was the Duke William Henry of Gloucester, the King's brother, and the stars his decorations? or was it a survival of the memory of an older Duke William, and the blazing star a reminder of the comet that heralded the fight at Senlac?

The doctor expressed a desire to see some of these wonders; and John, nothing loath, tucked his leather apron up out of the way, sprang across the hedge, and ran to fetch them. In after years Wolcot told John Taylor¹ that “he should always have in his ears the sound of the boy's leather apron clattering between his knees as he ran eagerly to bring proofs of his graphic skill.”

John Opie came back with the portrait of a cat, two other

¹ “Records of my Life,” John Taylor.

ferocious monsters, and "a portrait of the devil sketched out in strict conformity to vulgar tradition, being provided with a monstrous pair of horns, two goggle-eyes, and a long tail."

"Eureka!" cried Wolcot, looking at the cat; and the interview ended with an invitation to dine with the doctor at his house in Truro on the following Sunday. Cyrus Redding, in his "Past Celebrities" says that he once asked Wolcot if it was true that he had been struck with Opie's early drawings, and that Wolcot denied it, saying they were meaningless scrawls, scarcely intelligible. But allowance must be made for the fact that this was said after the rupture between Wolcot and Opie. It appears certain that, in spite of his ignorance of all academic rules, Opie's rough sketches must have shown sufficient vigour, and ability to seize the essential points in a likeness, to arouse Wolcot's curiosity. No doubt it was not until the lad's rapid progress under his guidance proved the presence of more than ordinary talent that Wolcot decided on removing his protégé to his own house.

That first Sunday morning with Wolcot must have been an undying memory in John Opie's mind. There was first the joyful anticipation as he plodded along the road, clad in his Sunday best; then the prints and pictures displayed before the young rustic's wondering eyes; the gift of brushes and colours, with Wolcot's instructions in the proper use of them; the fascination of talking with a clever man who treated him as an equal instead of condescending to him as an eccentric clodhopper; and then the happiness of that walk homeward, with Wolcot's gifts in his arms, and the wonderment of his intellectual development during the last few hours—mysterious forces working within him since he passed that way before.

After this Sunday visit, whenever Wolcot went near St. Agnes in his professional rounds he gave Opie a lesson, and the boy profited so much by this instruction that in a short time the doctor decided to buy him out of his apprenticeship,¹ and take him into his own house. Edward Opie was not unwilling that John should go. He had long given up all hope of making him a good workman.

"The boy was good for naught—could never make a wheelbarrow, was always gazing upon cats, and staring volks in the vace."

¹ "Music and Morals," Gardiner.

CHAPTER II

WOLCOT AND THE "UNLICKED CUB"

JOHN WOLCOT, who had come upon the scene so opportunely, was a man of considerable mental ability and varied accomplishments. Devonshire by birth, he was intimately connected with Cornwall as a connection and protégé of Sir William Trelawney, of Trelawne, Fowey. Patronage played an important part in eighteenth-century life. Each great man was surrounded by a crowd of protégés, place-hunters, and flatterers. These in their turn extended protection and claimed adulation from men unable to revolve round the greater luminary, and so through all stages of society: the prizes obtainable by due attention to a patron's foibles growing smaller at each remove.

It came to pass then that, in 1767, Sir William Trelawney, having been appointed Governor of Jamaica through the influence of *his* patron, extended a helping hand to his poor relation, John Wolcot, who had just obtained his M.D. diploma at Aberdeen, and took him to Jamaica as his physician. Wolcot was then twenty-nine: bluff, kindly, and hearty in manner; a good boon companion, able to tell a coarse story with the best; witty, well read, musical, a good amateur artist—able to divert Sir William or drive away ennui from Lady Trelawney as required. No saint, we may be sure, and yet a man with much good in him. The age was coarse and licentious, and Wolcot's soul had been chained in a fleshly prison of more than ordinary strength. Sometimes the soul struggled free, as when he wrote his beautiful epigram on Sleep:

“Come, gentle sleep, attend thy votary's prayer,
And, though death's image, to my couch repair
How sweet, thus living, without life to lie,
Thus without dying, O, how sweet to die.”

But in the "Memoirs of William Cookworthy" we are told that he was, "perhaps, better qualified than any other man of his day to personate Falstaff." In person he was thick and squat, his dark face was large, flat, and furnished with unspeculative eyes. This description appears to represent him later in life. At the time he met with Opie he was, if we are to believe Opie's early pastel portrait of him, a handsome man of somewhat sensuous type.

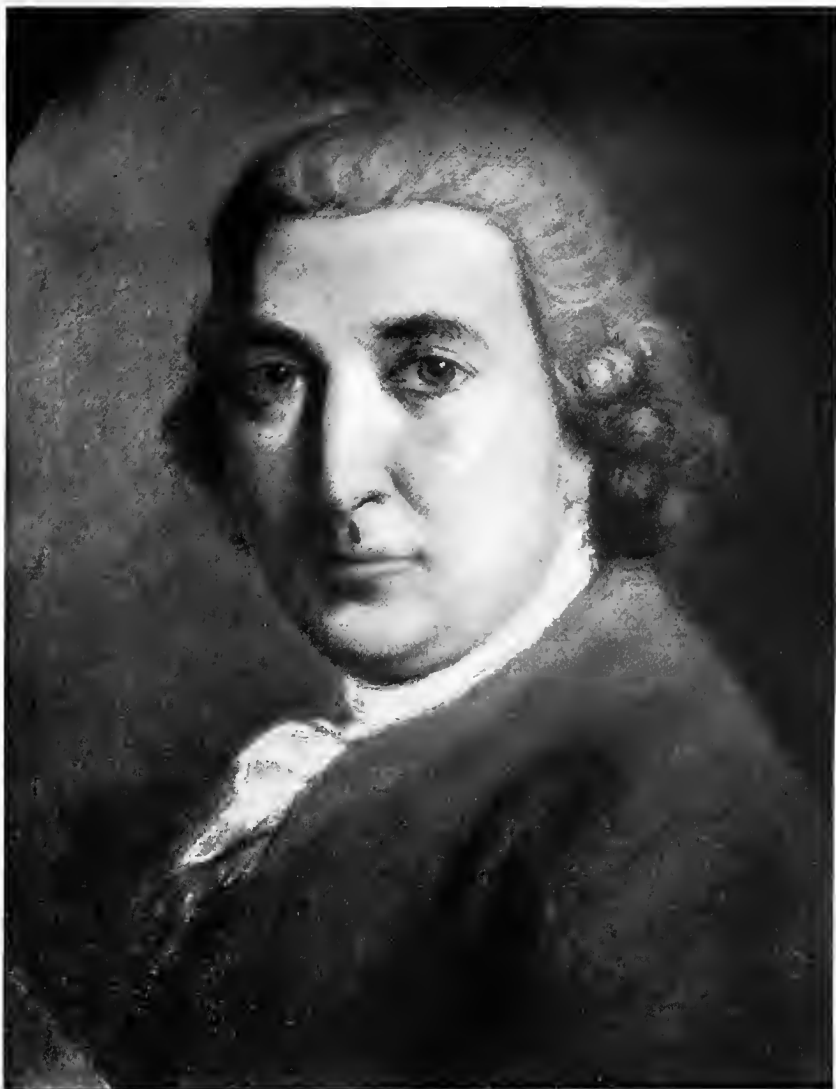
No better example could be given of the disgraceful condition of sloth and simony into which the Church of England had sunk in the reign of George III than her dealings with Wolcot. Not long after his arrival in Jamaica, the rich living of St. Anne in that island became vacant through the rector's death. For some time Wolcot did duty there, reading prayers and preaching. But even in the eighteenth century this attempt to add to the cure of bodies a cure of souls, and without episcopal sanction, could not long be tolerated: Wolcot was told by his patron that he had better go to England for ordination, after which the living should be his.

"Away then to England," said Trelawney; "get yourself jappanned. But remember not to return with the hypocritical solemnity of a priest. I have just bestowed a good living on a parson who believes not all he preaches, and what he really believes he is afraid to preach. You may very conscientiously declare that you have an internal call, as the same expression will equally suit a hungry stomach and the soul."¹

So, in 1769, Wolcot was back in England with strong letters of recommendation to the Bishop of London, Richard Terrick; of whom Horace Walpole said that his only episcopal qualifications were "a sonorous delivery, and an assiduity of backstairs address." Terrick's first bishopric, Peterborough, had been obtained through the influence of his patron, the Duke of Devonshire, yet within a few years—with an eye to future preferment—he had turned his back on the Duke and formed one of the crowd of sycophants worshipping that rising sun of Court favour, Lord Bute. The result was his translation to the see of London.

To Terrick, then, came Wolcot, eager to obtain the necessary qualifications for a share of the loaves and fishes provided by the Church. Even in those days of Erastianism and simony, it seems

¹ *Notes and Queries*, 2nd series, vol. vii, May 7, 1859.



DR. JOHN WALCOT.

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incredible that a candidate for Holy Orders should have been able to approach a Bishop without fitting preparation and definite assurances of spiritual fitness as well as willingness to sign the Declaration of Conformity. If Terrick had any scruples of conscience, they were easily overcome. On June 24, 1769, Wolcot was ordained deacon, and on the following day priest, with full right to exercise the most sacred offices in a Church which had surely fallen as low as at the worst of pre-Reformation times—a Church whose only sign of life was an intolerant refusal to acknowledge the right of Wesley and Whitfield to fan into flame the smouldering torch that was on the point of falling from her inert hand.

After having signed the Declaration of Conformity and received his licence as priest in Jamaica, Wolcot tarried for a while in the congenial literary and artistic society of London; sailing again for Jamaica in March 1770. In the preface to "The Works of Peter Pindar," published 1809, it is alleged that Wolcot was refused ordination, but there is the evidence of the Bishop's licence, preserved by Wolcot's nephew, Mr. Charles Collins Giddy,¹ against this.

The one redeeming feature in this shameful piece of jobbery was Wolcot's own conduct. The rich living of St. Anne was disposed of before he returned from England, and he had to be satisfied with the incumbency of Vere. It is to his credit that, so far as can be ascertained, he never exercised his priestly office; allowing a curate to perform the very light duties required in his parish. Whether this was owing to qualms of conscience, or the greater attractions offered by the society of Government House, is uncertain: we give him the benefit of the doubt. Trelawney made up for the disappointment occasioned by a poorer living, by appointing Wolcot Physician-General to the Horse and Foot Militia in the Island of Jamaica.

Sir William Trelawney died in 1772, and in February 1773 Wolcot obtained leave of absence from the new Governor; returning to England as escort to his late patron's widow. Scandal said that he intended to marry her, but she died soon after they landed. He did not return to Jamaica, and when he met with Opie, in 1775, he had built up a good practice in Truro; his skill as a physician being incontestable.

¹ *Annual Biography and Obituary*, 1820, vol. iv.

But, so far as Opie is concerned, the chief point to be considered is Wolcot's ability as an artist. It must be understood that he was a most efficient tutor, though it suited his purpose when Opie was introduced to London society, some years later, as "the Cornish Wonder," to proclaim that the lad was self-taught. Wolcot was the friend, and had been the pupil, of Richard Wilson, who was one of the original members of the Royal Academy. He knew, and appreciated, the works of Reynolds and Gainsborough; had enjoyed the society of artists: in his house at Truro there were copies of some of Reynolds's pictures, and one original at least—Reynolds's "Sleeping Girl"—besides various prints. It is true that Opie soon surpassed his master—a natural result when the pupil happens to be a genius—but even genius, self-taught, could hardly have learnt all the technique which Opie had mastered when he took London by storm and was at once pronounced a rival of Reynolds, whose influence is evident in many of his pictures. Even before the advent of Wolcot, it is hardly possible to claim that he was literally self-taught. Mark Oates was in the background, and small as his share may have been, it is by little things that the bent of genius is determined. Had it not been for Mark Oates's butterfly, there might have been no chalk sketches to catch Dr. Wolcot's unspeculative, yet evidently perceptive, eye; or they might have taken the form of mathematical problems.

C. R. Leslie, R.A., who was a great admirer of Opie, protested against this popular theory that Opie was self-taught: "There can, in truth, be no such prodigy in Europe, nor, indeed in any part of the world, where painting even in its most primitive stages exists. Opie, who was himself believed to be a wonder of this kind, places in a strong light the insignificance of the power to be attained without precept or example."¹ It is useful to read what Opie himself wrote on the same subject: ". . . we are not seldom called upon to admire the productions of native powers, unaided, unforced, unblest or unperverted by any kind of culture or foreign assistance whatever: whence it is inferred by many, that genius is no more than a sort of instinct, by which its happy possessors are led, without effort and without anxiety, to produce admirable

¹ "Handbook to Young Painters" (Sect. V, "On Self-Teaching"), C. R. Leslie.

works, though, at the same time, completely ignorant of the principles and causes on which such effects necessarily depend; an inference, than which, in my opinion, nothing can be more erroneous and unfounded; being convinced that it would be impossible to find one instance wherein any high degree of excellence had been attained without great activity and exertion, and consequently considerable acquirements. The possessors of these supposed native talents had, it is true, been often denied the usual road to eminence; the gates of learning were perhaps shut to them; but we are not hastily to conclude from thence that they must have stood still: they defrauded the turnpike, and conducted their silent march another way, pursuing their journey not the less rapidly, though unaccompanied by the noise of flogging and whipping incident to travellers by the public stage. In short, whether observed or not, their time and talents must have been employed and exercised; and they profited of opportunities presented by chance, or procured by stealth, or there is no truth in the truest of all proverbs—'Out of nothing, nothing can come.'"¹

Opie was one who had "defrauded the turnpike," but he claimed no share in a miracle. Indeed, he explicitly stated that "whatever differences may exist as to original capacity, still nature must be observed, art studied, and the mind well impregnated, before any fruits of high flavour and excellence can be derived from it."² There is a noteworthy passage on the infancy of art in his first lecture, explaining the educational value of natural phenomena to the seeing eye: "The shadows of plants, animals, and other objects, on a plain, the prints of feet in the dust or sand, and the accidental resemblance of lines and patches of colour to faces and human figures, must have given rise to the conception [of painting], and pointed out the possibility of imitating the appearances of bodies by lines and colours."³

We may carry this a step farther, and suggest that a ray of sunlight slanting down a mine shaft, and falling on the up-turned face of a miner, may have given the boy his first insight into chiaroscuro, of which he seemed to have an instinctive mastery.

¹ "Lectures on Painting" (Lect. II, "Of Invention"), J. Opie, R. A.

² *Ibid.*

³ "Lectures on Painting" (Lect. I, "Of Design"), J. Opie, R. A.

Wolcot's art-teaching was, like himself, shrewd and sensible. His lessons were given chiefly in crayons. He made no effort to confine Opie's genius within conventional channels. Originality was not stifled: he was more concerned with guiding a natural force than in attempting impossibilities by insisting on the artificial grace then considered an essential in portraiture. The lad had a marvellous genius for chiaroscuro, and a peasant's strength and vigour. Wolcot was quick to see the use to which this could be put; he loudly proclaimed the boy to be an untaught Rembrandt, and encouraged him to paint beggars and old men in strong light and shade. In the eighteenth century only the portrait-painter had any chance of making a living by his art, so, beginning in his own neighbourhood, John Opie sallied out to paint portraits at a charge of seven shillings and sixpence apiece; with this wholesome advice from Wolcot:

"Look to originals! Stare volks in the face! Canvas 'em from top to toe! Mark their features, air, manner, gesture, attitude!"

The Rev. Richard Polwhele, who knew both Wolcot and Opie, said in his "Biographical Sketches" that he had heard Wolcot give him this advice.

But Wolcot had to teach his protégé more than how to use the implements of his art to the best advantage: Opie had to be instructed in manners. If familiar intercourse between squirearchy and peasantry has its awkward moments now, judge what it must have been more than a hundred years ago; when the standard of living for the working class was so much lower, and all the little refinements of life were lacking. John Opie may have had the instincts of a gentleman, and, intellectually, he had nothing to fear from comparison with his contemporaries, but his habits were primitive. Wolcot was not over-refined himself, yet he knew the requirements and prejudices of his class. Having taken the rough edge off his pupil's manners by treating him as an equal in his own house, Wolcot was careful to add to the letters of recommendation he gave the lad, a request that he should be treated as a parlour-guest:

"I want to polish him," he wrote to a friend—"he is an unlicked cub yet, I want to make him learn to respect himself."

This appears sufficient refutation of the assertion that Opie

entered Wolcot's house as a servant, to clean knives, tend the dog, and make himself useful; but in addition to this we have it on Cyrus Redding's authority that from the first Wolcot treated Opie as a gentleman and an equal who, "though unpolished . . . exhibited no coarse vulgarity." Another contemporary writer, the Rev. Richard Polwhele, bears the same witness: "Wolcot kept no dog," he says, "lived very simply, seldom dined at home, and when he did, his only servant—an old woman—prepared him his favourite and frugal meal, a basin of 'girty milk.'"

Some of Wolcot's friends complied with his request and made Opie welcome at their tables. Mrs. Boscawen, a great lady in Court circles, so with sufficient store of dignity to afford the loss of a little by eating with the ex-sawyer's apprentice—perhaps, also, not unwilling to entertain the local lion—invited Opie to breakfast. Wolcot, aware of social pitfalls, specially enjoined him "not to clap his vingers into the sugar bason." "The temptation," says Polwhele, "was too strong for Opie. He had more respect for his granmar's old rule 'Touch and take,' than for Wolcot's precepts." Mrs. Boscawen, with a true lion-hunter's delight in the eccentric habits of her guest, graciously excused the blunder.

Not so the Rev. Richard Polwhele. "We were much entertained by that unlicked cub of a carpenter Opie," he writes, "who was now most ludicrously exhibited by his keeper, Wolcot—a wild animal of St. Agnes, caught among the tin-works."¹ He relates how Opie "gaped in wonderment" at a portrait of John Polwhele, knight of the shire in the reign of Philip and Mary, but is careful to state explicitly that "Opie was a guest of our servants," and says that his manners at this time were below the level of the servants' hall. Cyrus Redding, in his "Fifty Years' Recollections," comments sarcastically on Polwhele's refusal to "tolerate an affront to his own apostolic dignity by suffering a son of genius to sit at the same board with him, though nobles did." It is probable, though, that Opie, whose promotion to the society of gentlemen was too recent for complete enjoyment, would have preferred—if the choice had been offered him—the freedom of Mr. Polwhele's kitchen, and the kindly attentions of the cook, rather than a more dignified position in the parlour coupled with his host's pompous patronage.

¹ "Traditions and Recollections," Rev. Richard Polwhele.

CHAPTER III

THE TRAVELLING ARTIST

SHORTLY after joining Wolcot in Truro, young Opie took brushes, paints, and canvas, and started out on the road to fame as a travelling portrait-painter—with Wolcot's advice on art and etiquette still ringing in his ears, and letters of recommendation to the doctor's friends and patients in the pocket of a boy's short jacket.

His mother, with a homely countrywoman's dread of the temptations a mining town held for a boy of fifteen, had already regarded his removal from the home circle to Truro with anxiety, and her maternal apprehensions were not allayed by this adventurous step. Opie roamed the countryside for two or three months; painting a likeness here, making picturesque studies of a miner, an old man, or a rustic child there: widening his outlook on life, and increasing his technical skill at the same time. On his return to Truro, so marked an improvement was evident that Wolcot, disregarding Opie's doubts as to the value of his work, and the ability and willingness of clients to pay a higher price, told him in future to charge half a guinea for a head.

It was probably during this first journey that the portrait of Joyce Nankivell was painted. The Nankivell family had always encouraged Opie. Mrs. Benjamin Nankivell of Mithian, it will be remembered, allowed him facilities for copying the farm-yard picture. Mr. Thomas Nankivell of Rosenvale and his daughter, Joyce, had also been kind to the boy; there is a tradition in the family that Opie painted young Mrs. Joseph Townsend (Joyce Nankivell) out of gratitude for assistance she had given him in his artistic training. Joyce Nankivell was a local beauty, possessing "great sweetness and animation." The name of her

father's house, "Rose-in-Vale," is said to have been given as a pretty compliment from a visitor to this fair Cornish flower set in the deep valley in which stood the house. Unfortunately, in the opinion of her friends, the artist missed the charm that endeared her to them, and the portrait was not valued until time justified Opie's treatment of his subject by the strong resemblance the sitter's daughter Charlotte bore to the portrait; and again, two generations later, when the likeness to one of Joyce's great-granddaughters was again noticeable. The same persistence of an hereditary type is shown in the Grylls family, where the portrait of Mr. Thomas Grylls, by Opie, might be taken for that of the present owner, Mr. C. R. Gerveys Grylls, or his second son, in fancy dress. No doubt there are many more such instances, but these suffice to prove that, from the first, Opie's great characteristic of faithful portraiture was as marked as in later years.

This intentness on likeness and disregard of idealism scandalized Mr. Polwhele. One of Opie's early sitters, a lady who evidently owed much of her charm to expression, was a friend of the Polwhele family. She graciously consented to encourage local talent, but the result was not flattering. Opie, painting "what he saw," made no attempt at an idealized portrait, but rendered the one aspect in which she appeared to him, producing an undeniable likeness, but, so says Polwhele, "he had lost all the fine expression of her countenance."

No doubt the lady pouted, and vowed she looked a perfect fright; while Mr. Polwhele condoled and declared that the clown could not appreciate a lady's charm. Opie alone, blunt and truth-loving, failed to understand the enormity of his offence:

"Shaan't I draa ye as ye be?" he gravely asked the offended beauty.

This virtue, or defect, of unflattering portraiture remained with Opie to the end. In the seventh number of the *Artist*—issued on April 25, 1807, and devoted to critical and biographical notices of John Opie—Benjamin West, then President of the Royal Academy, wrote:

"Mr. Opie's conception of his subject was original, and his arrangement of it ideal: his execution depended, in a great

measure, on the character of the model which he placed before him for imitation in finishing the parts. He painted what he saw, in the most masterly manner, and he varied little from it. He rather bent his subject to the figure, than the figure to his subject.

“*That* may be said of Opie which can only be truly said of the highest geniuses, that he saw nature *in one point* more distinctly and forcibly than any painter that ever lived. *The truth of colour, as conveyed to the eye through the atmosphere, by which the distance of every object is ascertained,* was never better expressed than by him. He distinctly represented local colour in all its various tones and proportions, whether in light or in shadow, with a perfect uniformity of imitation. Other painters frequently make two separate colours of objects, in light, and in shade: Opie never. With him no colour, whether white, black, primary, or compound, ever, in any situation, lost its respective hue.

“For the expression of truth, which he was thus powerful in giving, it was requisite that he should see, or have seen, the object itself in the peculiar situation. The impression never left him, and he transmitted the image with fidelity to the canvas. He resigned himself unwillingly to fancy: yet examples are not wanting, both in historical subjects, and in portraits, in which he added to the subject before him with felicity. His ‘Arthur supplicating Hubert’ (among many others) had an expression which certainly he did not find in his model. In the ‘Portrait of an Artist,’¹ exhibited last year at Somerset House,² he gave to the representation an ideal elegance, which rendered the head truly poetical, without in any manner detracting from the likeness.”

Tresham had been a thorn in the side of the Academicians, so West may be excused the insinuation that his portrait was flattering, but on the whole this criticism of Opie by a con-

¹ Henry Tresham, R.A., who succeeded Opie as Professor of Painting in 1807, but resigned in 1809 on account of failing health. The *Literary Panorama*, September 1807, said that this portrait seemed “almost to breathe.”

² The Royal Academy, originally occupying temporary rooms in Pall Mall (1769), removed successively to Somerset House in 1780; Trafalgar Square—where it occupied a portion of the present National Gallery—1836; and thence to its present quarters at Burlington House in 1869.

temporary—who not only saw his pictures when they were first painted, but also, in many instances, was able to compare them with the living sitters and models—is valuable evidence that, although idealization was not a strong point with Opie, he could, and did, adapt his model to the requirements of his picture, and was equally capable of bringing out the personality of his sitters. Both by nature and education he was unable to sympathize with the whims of fashionable ladies. Northcote judged him rightly when he said that Opie “made no allowance for the eye of affection overlooking defects.”¹ Bluntly truthful, unpolished, tactless, perverse, and possessed of a grim sardonic humour, Opie was just the man to concede ideality only where his sitter made no demand for it.

In 1775 he painted the first recorded portrait of himself. From this time until he died scarcely a year passed without the production of one at least of these portraits. In some men this might be thought a sign of vanity; not so in Opie's case. It was a proof of his unceasing industry and perseverance in art. He appears to have kept one of these portraits in hand, to paint on when other work failed; and, with a frugality due to his thrifty peasant training, made use of his own face and a looking-glass where others would have worked from a model. We are told that many of these self-portraits were painted experimentally when he was trying different pigments or methods of treatment.

There is a little doubt as to which is the earliest portrait of himself. Captain Rogers, of Penrose, has one which formerly belonged to Opie's early patron, Sir John St. Aubyn, representing a lad of about fifteen; but another, sold in Penzance in 1807, was claimed to be “the first portrait of himself he ever attempted.” The two best, in Mrs. Opie's opinion, were that now owned by Mr. John Williams of Scorrier House, and the one she gave to the Royal Cornwall Polytechnic Society in 1853.

During the next few years Opie's progress through Cornwall may be traced by the portraits he left behind him in various country houses. Padstow, Penryn, Penzance, Fowey, and Falmouth were all visited in turn. Lord Bateman, then at Penryn, in command of the Herefordshire Militia, actively encouraged the young artist, bought a portrait of Opie by himself,

¹ “Conversations of Northcote with James Ward,” edited by E. Fletcher.

and commissioned pictures of old men and beggars. Mr. Price, father of Sir Rose Price of Trengwainton, also took a keen interest in these beggar studies. Seeing an old man begging one day in the streets of Penzance, he was struck by the artistic possibilities of the subject, sent for Opie, had the man's portrait painted after such a meal as added beatified contentment of expression to the man's natural picturesque appearance, and the result appears in "An Aged Beggar." None of these studies pleased the good people of Truro so much as one Opie did of a parrot walking down his perch. This was declared to be like life itself, and to be recognized as such by all the parrots in the neighbourhood.

Among the early patrons of Opie were the families of St. Aubyn, Penwarne, Prideaux, Daniell, Vivian, Grylls, Rashleigh, Giddy, and Scobell: of this last-named family, about 1779, he painted no less than seven separate portraits. Dolly Pentreath—the old, old woman who told fortunes, and was said to be the last to speak the Cornish language, and whom Daines Barrington interviewed in 1768, when he visited Cornwall to study and preserve records of the dying language—was painted by Opie shortly before her death in 1777 at the reputed age of one hundred and two. In relation to another portrait, that of John Knill, painted during the same year, Mr. Jope Rogers quoted¹ an interesting memorandum made by Mr. Knill:

"Paid Mr. Acres for painting the hands and blue coat to a portrait of me by Opie, painted at Penzance in 1777, who only finished the head, for which I paid Opie one guinea, and now Mr. Acres one pound one shilling. Dec. 30, 1808. J.K."

From this it appears that not only were sitters found able, and willing, to pay the increased charge of half a guinea, but that Opie could sometimes get a higher price still, even before his removal to Exeter in 1780, when his recognized charge was a guinea. It appears strange that the portrait should have remained in an unfinished state for so long. Possibly Mr. Knill imagined that Opie would eventually finish it, and took no steps towards employing another artist until this hope was crushed by Opie's death. There are a good many unfinished portraits by Opie: some, as in the case of the portrait of Dr. Johnson, owned by Lady

¹ "Opie and his Works," J. Jope Rogers, M.A.



JOHN OPIE.

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Wantage, in which the background is incomplete ; others with the hands unfinished. Eighteenth-century painters, even Reynolds, paid little attention to the hands, and painted them in from a servant or model—the secret of inexpressive, characterless hands in otherwise fine portraits.

The Rev. Richard Polwhele, who collected so many good stories of the “Cub’s” progress, sat to Opie in 1778. Indeed, portraits by John Opie are thickly scattered over Cornwall, where to rich and poor, gentle and simple, his industrious brush ensured the same share of immortality. All the Opies in Cornwall, though, are not the work of the famous John. His great-nephew, Edward Opie, born at St. Agnes in 1810, also became an artist, imitated his relative’s style, exhibited at the Royal Academy, and painted many portraits and pictures, though without his great-uncle’s vigour and genius. So far as portraits are concerned there ought to be no confusion between them, since many years passed between the date of John Opie’s death and Edward Opie’s earliest work, but strangely enough such mistakes do occur, and that not seldom.

The Opies were tenants of the Prideaux-Brune family, and Opie, being a delicate lad, was on one occasion invited to stay at Prideaux Place for change of air and diet. While there he was under the charge of the housekeeper, to whom, on leaving, he gave a portrait of himself and one of a dog. This was probably the time (about 1778) when he “painted the whole household of the ancient and respectable family of Prideaux ; even to the dogs and cats of the family. He remained so long absent from home, that some uneasiness began to arise on his account, but it was dissipated by his returning dressed in a handsome coat, with very long skirts, laced ruffles, and silk stockings. On seeing his mother, he ran to her, and taking out of his pocket twenty guineas, which he had earned by his pencil, he desired her to keep them ; adding, that, in future, he should maintain himself.”¹ Then, sweeping the guineas on to the floor, Opie threw himself on to them, crying out to his mother : “ See here, here be I wolving² in gould ! ” Polwhele says that his mother thought him crazed.

This story of Opie discarding his short jacket and returning

¹ Prince Hoare, in the *Artist*, no. vii ; prefixed to “Lectures on Painting,” by John Opie, R.A.

² Rolling.

home clothed as a fine gentleman, appears in various guises. Cyrus Redding relates that it was before Wolcot, and not Opie's mother, that the scene of rolling on the guineas was acted : Mr. J. Jope Rogers discredited so much of it as related to Opie's arrival dressed in the clothes : "It is more reasonable to suppose that he desired them to dress a sitter in," suggests Mr. Rogers, "than that he should risk being mobbed on the road by trudging home in them."¹ Polwhele disagrees with the idea of one narrator that the coat was of velvet, and say it was a superfine broadcloth. The fact remains that he had this gift of clothes from Prideaux Place : the portrait of himself (painted between 1779 and 1781, formerly owned by Mr. Ouvry), and that of John Penwarne the younger, are said to have been painted in it : the coat was olive green. Whether Opie "wolved" in gold before his mother or Wolcot is also a matter of indifference : it was his mother who had the money, or part of it. Both now and throughout the rest of her life Opie proved himself an exemplary son.

Opie's father died while John was still young. The last we hear of him is in a letter written by Opie to his mother a few months after his removal to London. The old man was evidently in bad health then, and John charged his mother not to let him work any more : probably he died soon after.

During the intervals between his painting excursions Opie resided with Wolcot, who helped the lad to educate himself. Opie was an apt pupil : he had a marvellous memory, and quenchless thirst for knowledge. His early acquaintance with books cannot have been extensive. It is hardly likely that a carpenter's son of that period could have had access to much beyond the Bible and the chap-books sold by pedlars, with, perhaps, a few elementary educational works. Thomas Holcroft, who well understood from personal experience the difficulty of obtaining mental food, describing the dearth of available literature in his own boyhood some ten or fifteen years earlier in the century, says : "Books were not then, great or small, on this subject or on that, to be found in every house. A book, except of prayers or of daily religious use, was scarcely to be seen but among the opulent, or in the possession of the studious ; and by the opulent they were often disregarded with a degree of neglect which would now be almost disgraceful."

¹ "Opie and his Works," J. Jope Rogers, M.A.

The circulating library furnished reading for its subscribers in many provincial towns. Truro no doubt owned one, but it is at least doubtful if Opie knew of it; had he done so it appears plausible to suppose that some record would exist, as under such strict parental discipline a walk of fourteen miles to exchange books could not have escaped notice and discouragement. But the Authorized Version of the Bible was itself an education in English prose at its best: to this he added later on a thorough knowledge of the works of Milton, Shakespeare, Pope, Dryden, Gray, Cowper, Butler's "Hudibras," Burke, and Johnson—a literary equipment enabling him to hold his own with the best. Wolcot taught him French—so successfully that in after years he could read it fluently—and a little Latin. Opie had also a slight knowledge of Italian, but whether he learnt this from Wolcot, or from one of the many Italian refugees who found shelter in England some years later, is uncertain. After all, learning is valuable or not according to the capacity of a person to employ it advantageously. As Sir James Mackintosh said of him, "He was what we choose to call unlearned, but he was not ignorant; he knew as many languages as Demosthenes, probably more, and he had certainly read more books than Homer."¹

That Wolcot and Opie lived together on terms of perfect equality and friendship during these Cornish years is certain; nor does the accident of their mutual attraction towards a fascinating widow who was a patient of Wolcot, appear to have seriously disturbed their domestic harmony. Wolcot courted the lady, who lived at a distance, in somewhat leisurely style. Opie accompanied him once or twice, but found his position irksome as third at the interview. Practical and acute even in the agitation of first love; instead of sulking in jealous fury while Wolcot paid the lady pretty eighteenth-century compliments, Opie determined to call alone; and in order that his tête-à-tête might be secured from interruption by Wolcot, he borrowed the doctor's horse. Wolcot enjoyed the joke, even if it turned against himself, and used to relate the story, with the comment:

"I gave him credit for his adroitness in cutting off all chance of my finding out where he went by depriving me of the means of conveyance."

¹ "Life of Rt. Hon. Sir James Mackintosh."

Truro was growing too hot to hold "Maister Ould Cat," as the country folk called the clever, benevolent doctor. His medical colleagues looked with disapproval on his unconventional methods of treatment. In an age when bleeding and violent purges were prescribed indiscriminately, a doctor—"known by his red cloak and his superior frown"—carried an imposing-looking gold-headed stick, and tried to conceal his real ignorance under an assumption of omniscience. Rank heresy, then, for one of the faculty to say, as Wolcot did, "It is a very uncertain affair, that physic. I often seem to myself to pick people's pockets. I could not leave a patient without a prescription, so in doubtful cases I took care to give what would do no mischief. A physician can only watch Nature, and when she is going right, give her a shove or two behind."

Wolcot's success in the treatment of consumptives and fever patients could not reconcile his confrères to the methods by which he obtained it: the idea of a fever-stricken patient being encouraged to drink cold water appalled them, while Wolcot's sarcastic tongue completed the breach, and irritated them beyond endurance, when he advised one of the local doctors not to take away too much blood from his patients to feed his pigs. The apothecaries loved him no better than the doctors; for he examined the medicines he prescribed to see if they were correctly compounded, and was quick to detect the substitution of a cheaper drug. Finally, as if it were not enough to have quarrelled with his fellow-practitioners and the apothecaries, Wolcot must needs interfere in the affairs of Truro town. His sarcasm was levelled at the Corporation for mismanagement, and out of revenge for his lampoons they gave him a parish apprentice.

Wolcot was equal to the occasion :

"GENTLEMEN,

"Your blunderbuss has missed fire.

"Yours,

"JOHN WOLCOT,"

he wrote to the Corporation, and moved to Helston, taking Opie with him (1779), where he lived in Coinage Hall Street; practising between Helston and Falmouth for about two years.

Opie and Wolcot then went for a short time to Exeter before finally venturing to London. Some time prior to 1780 they were in Plymouth together, when Wolcot took Opie to the house of William Cookworthy (the Quaker druggist, and discoverer of china-clay in Cornwall), in Nut Street, and set him to paint his portrait. "It was not his speaking likeness, which would have been all life and fire. It is his thinking likeness, which is very different. And yet, when the rays of the setting sun shed their softened light over the features, as they do for several days, twice in the year, at a late and early period, where the portrait hangs in my present dining-room, it is difficult to believe the countenance to be any but that of a living man in the calm repose of a mighty mind."¹

On October 25, 1777, Wolcot wrote to Ozias Humphrey, the miniature-painter, offering him the services of an uncouth, raw-boned country lad of fifteen named Opie, who had "run mad with paint," to clean his brushes and palette, and make himself useful about the house. "He wanted no wages, for that if he would give him his food and a little money to keep the devil out of his pocket, he would be perfectly contented."² Humphrey was unwilling, or unable, to grant Wolcot's request, so nothing came of the suggestion: luckily for Opie, whose education under Wolcot was more fitted to his needs than anything Humphrey could have taught him.

In 1780 Opie exhibited at the Society of Artists; his picture being entered in the catalogue as "Master Oppy, Penryn, A Boy's Head, an Instance of Genius, not having seen a picture." Soon after, Wolcot, tired of the life of a country doctor, and judging that Opie was now fit to appear before the London critics, determined to take his pupil to town; depending for his own part on literary work. But before they started he came to an agreement with Opie, by which their respective incomes from brush and pen were to be pooled and shared equally; Wolcot also undertaking to furnish introductions and use his pen on Opie's behalf. Opie agreed to this; and in the autumn of 1781 they arrived in London, the young artist's capital amounting to some thirty or forty guineas, out of which he furnished their lodgings at Mr. Ricardo's,

¹ "Memoirs of William Cookworthy."

² "Nollekens and his Times," by J. T. Smith, vol. ii, p. 361, ed. 1828.

Orange Court, Castle Street, Leicester Fields, where Opie and Wolcot agreed to live together and share expenses. Orange Court has long been swept away, but it stood at the back of the National Gallery.

It has been alleged that on migrating to London the more genteel spelling of Opie was adopted instead of Oppy, or Hoppy. This is denied: the name is now said to have been always spelt Opie by the artist and his family, but the local pronunciation was, and is, Oppy. Wolcot intended to exhibit his protégé as an uncouth Cornishman, so any idea of gentility is absurd on his part; while Opie, careless of the refinements of life, was certainly not guilty of a change of pronunciation unless he adopted it from the mincing fashionables who thronged to his studio because it did not seem worth his while to put them right.

CHAPTER IV

THE TALK OF THE TOWN

GEORGE III had been tampering with the Constitution for twenty-one years when John Opie came to London: doing as much harm to his dominions as an obstinate, well-meaning, narrow-minded man may. Corruption in politics had reached its worst: boroughs were openly advertised for sale; bribes offered and taken unblushingly; sinecures considered the inalienable right of the aristocracy, and speculation no disgrace. Great Chatham had been dead rather more than three years, after his last tragic protest against the Colonial policy of the King's ministers; his son had just entered upon his brilliant career as a statesman. The revolt of the American colonists against attempts to extend overseas the system of blood-sucking prevailing in England, had culminated in the surrender of Cornwallis and his army at Yorktown—news of which disaster must have reached London about the time of Opie's arrival. Simultaneously with the loss of one dependency in the West, Warren Hastings was cementing the foundation-stones of another in the East; and the recent discoveries of Captain Cook—still fresh in men's minds—had added another continent to the map: nearer home, the siege of Gibraltar was drawing to its close.

The social condition of England was as little to be commended as its political. The King set an example of soberness, frugality, and domesticity that his ministers and court declined to follow: the Prince of Wales was a handsome young libertine. High play, drunkenness, and profligacy were the rule: men grew old before middle life after a wild youth and unstinted indulgence in wine. A sober, puritanical, middle-class interposed a wholesome stratum between the vices of the upper class and the brutality of the

lower : crimes of violence were not lessened, but rather encouraged, by a savage penal code. The first step towards religious tolerance—the Catholic Relief Bill—had provoked the fanatical Gordon riots, which broke out at intervals for nearly two years ; traces of which were still to be seen in blackened walls and roofless buildings. Popular discontent lay slumbering now, but democracy was becoming a power to be reckoned with.

If literature received somewhat feeble support from the King, whose well-meaning recognition of Miss Burney's genius led him to give her an appointment that effectually hindered future literary work, he patronised art right royally. His encouragement of individual artists was extended to art in general, and resulted in the foundation of the Royal Academy (December 1768). Opie found the Academy just a year established in the royal palace of Somerset House, financially independent, and the centre of a recognised British School, with Sir Joshua Reynolds at its head.

In 1781 Sir Joshua Reynolds still had some years of sight before him ; his rival, Romney, was making four thousand a year by portrait painting ; Gainsborough was immortalizing the beauties of the day in an impulsive, impromptu fashion ; foppish Cosway painted artificial charms and affected princely state ; while Lawrence, then a boy of twelve, was drawing idealized crayon portraits at Bath of the fashionables who came there to drink the waters. Portrait painting was a lucrative profession in the days before photography for an artist who would flatter the vanity of his sitters.

To this seething hive of London came Wolcot and his "Cornish Wonder" ; too blunt, too honest, too indifferent, it would appear, for success where artificiality reigned triumphant. But if the fashionables and wits of Georgian society loved to see their presentiments improved upon, they delighted no less in lion-hunting, and Wolcot knew what he was about when he told his friends that Opie was an untaught genius. Among others he called on Hearn, the engraver, and told him that "he had caught a boy in Cornwall *with raw flesh*, and that he would take him to his lodgings.¹

Hearn describes Opie as he saw him then—"a rude, clownish boy, with lank, dark hair, and a green feather." The green

¹ "Library of the Fine Arts," vol. iv, 1832.

feather, which naturally attracted Hearne's notice, as feathers had long disappeared from masculine headgear and become a monopoly of the ladies, must have been a pleasantry of Wolcot's intended to accentuate his protégé's reputation for savagery. Without doubt a sensible lad like Opie soon found this out and discarded it.

Wolcot had not over-estimated the attraction of an oddity. Opie's lodgings in Orange Court were soon besieged by a fashionable crowd eager to have the reputation of sitting to the new artist. Some such conversation as the following, which "Peter Pindar, a distant relation of the Poet of Thebes, and Laureate to the Academy," said he overheard between two "pretty Misses" at one of the exhibitions, might have been heard round Opie's easel :

"Oh the dear man!" cried one : ' look, here's a Bonnet !
He shall paint *me* ; I am determin'd on it :
Lord, cousin, see ! how beautiful the gown !
What charming Colours ! here's fine Lace, here's Gauze !
What pretty Sprigs the fellow draws !
Lord, cousin, he's the cleverest man in town.'

"Ay, cousin,' cries a second, ' very true ;
And here, here's charming green, and red, and blue ;
There's a Complexion beats the *rouge* of Warren :
See those red lips ; oh la ! they seem so nice ;
What rosy Cheeks then, cousin, to entice !—
Compared to this, all other heads are carrion.

"Cousin, this Limner quickly will be seen
Painting the Princess Royal, and the Queen :
Pray, don't you think as I do, *Cox* ?
But we'll be painted *first*, that's *poz*.'" ¹

Hearne suggested to Wolcot "that as he [Opie] was visited and employed by so many fashionable people, he ought to be a little more polished in his outward appearance."

"No, no!" replied Wolcot, "you may depend on it, in this wonder-gaping town, that all curiosity would cease if his hair were dressed, and he looked like any other man ; I shall keep him in this state for the next two years, at least."²

"Would not one swear that Heaven loved Fools,
There's such a number of them made?"

demanded he, cynically, in the "Lyric Odes."

¹ Ode XIII.

² "Library of the Fine Arts," vol. iv, 1832.

While the beaux and belles of Georgian society were jostling each other to get a view of the new prodigy, we may wonder what Opie's own thoughts were; coming fresh from a quiet country town to find himself the centre of attraction: the butt of "macaroni" wit. Regard for other people's feelings was not a strong point at that period; outspoken criticism of his manners, speech, and appearance would be made in tones that conveyed either a total disregard of his presence, or a belief that he was stone-deaf or ignorant of the English language. It was no doubt considered excellent amusement to exploit ignorance of London life by playing practical jokes; regardless alike of their victim's mental suffering or bodily safety. Opie was a strong man: physically as well as mentally. His powerful frame protected him against the practical jokers, while his common sense stood him in good stead against the foolish flatterers around him. But the first result of London life was to turn into a taciturn and somewhat surly youth the impulsive boy who had expressed joy by hanging affectionately round his mother's neck or rolling playfully on the gold-strewn floor. Opie never quite lost his Cornish accent; but Northcote—telling him in after years of his surprise that it was so little noticeable—unconsciously throws a tragic light on the habits of self-repression formed in these early days, during which the loose-lipped mouth tightened, as can be seen from his successive portraits, and John Opie became noted for a somewhat savage wit:

"Why," said Opie, "the reason was I never spoke at all till I knew you and Wolcot."¹

Meanwhile Wolcot was not idle. He introduced his protégé to Reynolds, who received the young man with the dignified kindness proper from a veteran artist of such renown to a promising neophyte, gave him the benefit of his criticisms and advice, and laid the foundation of mutual esteem and goodwill.

"I have again called on Reynolds with a pair of John Opie's pictures," wrote Wolcot to Colborn, the bookseller, "the portrait of 'A Jew,' and 'A Cornish Beggar,' on which he expressed surprise at performances by a boy in a country village containing excellencies that would not disgrace the pencil of Caravaggio. Opie's knowledge of chiaroscuro without having ever seen a picture of

¹ "Conversations of James Northcote, R.A.," edited by William Hazlitt.



THE MISSES CROSS.

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the dark masters, drew from his eye a sort of wonder. It strikes me that Reynolds expects Opie to be as perfect in the delineation of the graces as in the heads of vulgar nature, and in consequence become a formidable rival. But here I am sorry to say he will be fortunately mistaken; Opie, I fear, is too fond of imitating coarse expression. . . . To him at present elegance appears affectation, and the forms of Raphael unnatural. He too much resembles a country farmer, who, never having tasted anything beyond rough cyder, cannot feel the flavour of burgundy or champagne.'"¹

Northcote, who since his return from Italy in 1780 had already made two ineffectual attempts to establish himself in London as a fashionable portrait painter, came up from Plymouth for a third trial soon after Opie's arrival in town. He, also, was of humble origin. The son of a watchmaker at Plymouth, he first left home with ten guineas in his pocket, and walked the greater part of the way to London, where he spent five years as pupil in Reynolds's studio. He called on Reynolds now to announce his return and aspirations.

"‘ Ah! ’ said Reynolds, ‘ you may go back now, you have no chance here. There is such a young man come out of Cornwall.’

"‘ Good! Sir Joshua, what is he like? ’

"‘ Like? Like Caravaggio, but finer.’"²

"I was ready to sink into the earth," said Northcote when he told the story.³ The disappointment and chagrin seriously affected Northcote's health, and although he ultimately became Opie's friend and imitator, there was always a reluctance in Northcote's praise of his successful rival. He appears to have been alternately fascinated and repelled by Opie's strong personality. In spite of much greater educational advantages, Northcote could never approach Opie's level—and he knew it: the explanation was given by Northcote when discussing Opie with Hazlitt: "He was a true genius." Opie summed up the situation with characteristic bluntness: "We should have been the best friends in the world if we had not been rivals."

It was not enough for Wolcot to have won such flattering

¹ "Opie and his Works," J. Jope Rogers, M.A., pp. 19, 20.

² "Caravaggio and Velasquez in one," according to the "Dictionary of National Biography."

³ "Memoirs of Sir Joshua Reynolds," James Northcote, R.A.

recognition from the President of the Royal Academy: he was ambitious of royal favour. Chance had paved the way for this. A young naval lieutenant, William Glanville Boscawen, was accidentally drowned in Jamaica during Wolcot's residence there. The doctor made his death the subject of an elegy, published in the *Annual Register* for 1779. This came to the notice of the young man's mother, "the accomplished Mrs. Boscawen"—widow of the Admiral, "Old Dreadnought"—a clever, brilliant, and witty woman, one of the "blues" of Mrs. Montague's set. Touched by this tribute to her son's memory, she sent a letter of grateful appreciation to the author. Mrs. Boscawen had considerable influence in Court circles, and Wolcot took advantage of her kindly feeling towards himself to get Opie introduced at Court.

So "Jan" went to the palace, carrying with him four pictures in his most Rembrandtesque manner, to convince "Farmer George" that an English-born artist—and from the Royal Duchy too—could paint old men and beggars in successful rivalry of Rembrandt.

Wolcot gave a spirited description of the scene in a letter to his kinsman, Mr. John James, at Rosenvale:

“. . . I have at length got Jan introduced to the King and Queen. —The night before he went I was employed in teaching him how to make King and Queen bows. . . . As he was carrying his pictures into a room of the Palace, Jan was followed by the Queen, who treated him with great kindness, so much indeed that he is now turned Quixote, and is ready to fight up to his knees in blood for her Majesty. The King came in after, with a skip (not a very proper pace I think for Majesty); West was with him—I mean West the famous painter, a monstrous favourite of George's—George asked Jan a number of questions, which (from Jan's history of himself after his return) he answered with a St. Agnes intrepidity. The pictures were placed in order, and the British Monarch applauded the artist. The Queen turned up the whites of her eyes, marvelling, the little Princes lisped praises, and Jan, to be sure, was in an ecstasy. He remained nearly an hour and a half with 'em, and then took his leave. The pictures he carried were 'An Old Jew,' 'A Beggar and his Dog,' 'The Old Kneebone of

Helstone,' and 'Mat Trevenen.'¹ 'The Beggar and his Dog' the King kept,² as well as the portrait of a lady which Jan painted expressly for him. West was ordered to give Jan the money and to say that he (George the Third) wished him every success. On Wednesday the boy paints the Duke and Duchess of Gloster, and I suppose the children. He waited on them a few days since and was graciously received by their Royal Highnesses. He is now painting the most beautiful women of the Court, Lady Salisbury, Lady Charlotte Talbot, Lady Harcourt, etc.³ You can't think what repute the fellow is come into. I told you above that I got him introduced; indeed I did, for by recommending him to Mrs. Boscawen's patronage, she made it a point to oblige me, and immediately introduced him to Lord and Lady Bute, the Honorable Mr. and Mrs. Walsingham, Lord and Lady Edgcumbe, Mrs. Delany, a chief favourite of their Majesties, etc., etc., who showing her picture done by him, to the King, he was immediately sent for. Now he

¹ Mr. C. Davis Gilbert (of Tresillick), Penhale, Truro, writes, "The pictures which J. Opie took to the King were as stated—but the last . . . is old Trevennen the beggar, not Mat Trevenen the gentleman. The King having selected one, my grandfather purchased the remaining three pictures, two of which are still at Tresillick, and the other at Enys (the late Mrs. Enys having been Miss Gilbert)." In a later letter he says (replying to my questions), "The object then in view was to show that his Majesty had a young subject who was a humble rival of Rembrandt—a picture of a worthy burgess of Helston would not effect that object, and the three pictures, two at Tresillick, one at Enys, all heggars, show the object in view." The theory sounds reasonable. Wolcot, who doubtless knew Mathew Trevenen, youngest son of Rev. John Trevenen, of Rosewarne, may have made a slip of the pen and written a familiar name instead of Old Trevennen. As, after the King had chosen "The Beggar and his Dog," Opie's early patron, Mr. Davies Giddy (he did not take the name of Gilbert until after his marriage in 1808 with the heiress of Thomas Gilbert of Eastbourne), purchased those that were left, the Gilbert family tradition is worthy of acceptance. Mr. J. Jope Rogers, in "Opie and his Works," followed Wolcot's letter, and gives Mat Trevenen as the fourth picture. The two pictures mentioned as at Tresillick are "Old Kneehone" and "Portrait of an Old Man" (p. 220 of "Opie and his Works"); the one at Enys is "An Old Jew."

² "It is not now in any of the Royal Collections."—"Opie and his Works," J. Jope Rogers, M.A.

³ There is a portrait of Lady Harcourt (the Hon. Mrs. W. Harcourt) by Opie at Nuneham Park, but it is said to be only a copy of one by Sir Joshua Reynolds.

is established, it will be his own fault if he does not make his fortune."¹

Opie gave his own account of the interview to his mother soon after. It seems, from his denial of having had two hundred pounds, as if the following letter may have been written after a garbled version of the story had reached St. Agnes :

“DEAR MOTHER,

“I received my brother's two last letters, and am exceedingly sorry to hear that my father is so poorly; don't let him work any more, I hope he will be better before this arrives. I have all the prospect of success that is possible, having much more business than I can possibly do. I have been with the King and Queen, who were highly pleased with my works, and took two of my pictures,² and they are hung up in the King's collection at the Queen's Palace. As to the £200 business, it is entirely false, for I was but paid my price and no more. I could have had more money for the pictures if I had sold them to several noblemen. . . .

“. . . There is no work stirring at this time, and it is a very improper time to see the town, as it is cold and very dirty, and so full of smook and fog that you can hardly see the length of your nose, and I should not be able to stir anywhere out by day nor keep them company indoors, by reason of the quantity of business. I would advise them to come up in June, when they may see everything in fine weather, and probably I shall not be so busy then as I am now, because most of the quality go out of town at that time, and then also they may see all the great houses, &c., but now the familys are in town, they'd not be able to see one. As to my stay here, it will depend on circumstances, as the continuation of employ and the encouragement I may meet with. If I have time and money I shall certainly come down in the summer.

“. . . Many have been in town, years, and have had nothing to do, whilst I who have been here but two or three months, am known and talked of by everybody. To be known is the great thing in London. A man may do ever so well, if nobody knows it, it will signify nothing, and among so many thousand and ten thousand people, it is no easy matter to get known. I cannot

¹ “Opie and his Works,” J. Jope Rogers, M.A., pp. 22, 23.

² “A Beggar and his Dog,” and the “Portrait of Mrs. Delany.”

think what gave rise to the report which you heard, as I have never had a present from anybody in my life. Money is very scarce among everybody, and I only desire to get paid for what I do. I have a new method, and make them all, or most of them, pay half as soon as I begin the pictures, which is a very good method. Brother E. and his wife are very well and will be very glad to see Brother and Betty up at the time I mentioned, they join in their duty to you and Father, and love to Uncle, Brother and Sisters, &c., with your affectionate son,

“J. OPIE.

“Direct to me at Mr. Riccard’s, Orange Court, Leicester Fields, London.

“*March 11, 1782.*”¹

Evidently sister Betty desired to see some of the London sights, and John, wrapped in his work, had no desire to act as cicerone just then. Betty came up later, however, and went, among other places, to the British Museum, where she accidentally broke off a finger from a mummy. This she brought home to “Jan,” who ground it down for paint. Betty’s adventures in London afforded her subject for talk during the remainder of her life.

Less serious, and more boyish and jubilant in the pride of success than the one to his mother, is another letter written about the same time to his friends John Penwarne the younger; and his brother Edward Penwarne; sons of one of Opie’s early patrons:

“MY DEAR FRIENDS,

“I must ask you ten thousand pardons for neglecting to write you all this while. I shall never forget the obligations I am under to Mr. Penwarne and his family.

“I think I am fixed here for the winter; however, whether I will or no, and the only thing I regret is that I cannot see you sometimes; I wish, indeed, I expected to see one of you here before now.

“I have been exceedingly lucky since I have been here; I have all the quality at my lodgings every day—nothing but Lords, Ladies, Dukes, Duchesses, etc. I was introduced to Sir Josh.,

¹ “Biographical Sketches in Cornwall,” Rev. Richard Polwhele.

who said many handsome things of me both to my face and behind my back.

“But—Loard—I’ve a zee’d the King and the Queen, and was with them at the Queen’s House and taalked wi’ mun two hours and painted vor mun the picture of an old lady and a blind beggar and dog. I am not yet paid for ’em.

“West was there at the same time. After the King went out, West asked me the price of the pictures, and said the King wished to be considered as a private gentleman. I had a great mind to ask if the King paid *him* as a private gentleman. . . .”¹

These letters were written in March 1782; but unless the portrait of Mrs. Delany, commissioned by the King, was painted before his interview with royalty, this visit to the palace must have taken place much earlier in the year; for in a letter dated February 14, 1782, Horace Walpole writes to the Rev. William Mason :

“. . . There is a new genius, one Opy, a Cornish lad of nineteen, who has taught himself to colour in a strong, bold, masterly style, by studying nature, and painting from beggars and poor children. He has done a head of Mrs. Delany for the King—*oui vraiment*, it is pronounced like Rembrandt, but, as I told her, it does not look older than she is, but older than she does.”

Mrs. Delany sat a second time to Opie at the desire of Lady Bute, “that he might paint a portrait of her from life, in exactly the same dress and position as the picture he had painted by command of King George III and Queen Charlotte, and which, during their lives, was hung in their bed-chamber at Windsor Castle, and is now at Hampton Court.”² Horace Walpole designed a frame for Lady Bute’s picture after Mrs. Delany’s death, emblematic of his old friend’s varied accomplishments. Both picture and frame are now in the National Portrait Gallery, having been bequeathed to it in 1896 by Lady Llanover, to whose mother, a relation of Mrs. Delany, it had been given by the Marquis of Bute. A beautiful portrait, it was a great acquisition to the Gallery, as Opie is but poorly represented in our national

¹ “Opie and his Works,” J. Jope Rogers, M.A.

² “Autobiography of Mrs. Delany.”



JOYCE NANKWELL (Mrs. JOSEPH
TOWNSEND).

By permission of Miss O. Townsend.



MRS. DELANY.

From the picture in the National Portrait Gallery.

collections. The royal picture has been moved from Hampton Court to Kensington Palace.

Did the "gentleman's price" refer to Mrs. Delany's portrait? "Anthony Pasquin," who criticized pictures and burlesqued their painters, gave an amusing and probably exaggerated account of the transaction:

"In order to render what was valuable more attractive, he [Opie] purchased a frame superbly wrought, which cost him *eleven guineas*, which he borrowed on the occasion: thus enabled, as he imagined, to claim a handsome reward, he waited upon the President, who informed the young Adventurer that his Majesty meant to purchase the Picture not as a *King*, but as a private *Gentleman*, and required Mr. OPIE to fix the price. After some deliberation, the Cornish expectant said that he would leave the terms to the King. Mr. WEST complimented the junior Professor upon his *discernment* in thus relying upon regal honor, and sent the picture to Buckingham House. In a few days after, Mr. OPIE called upon Mr. WEST, pregnant with expectations of the most sanguine kind, when Mr. WEST assured him that the King was so highly satisfied with his *bargain*, that he had ordered him to present Mr. OPIE with the contents of a paper, which he at that instant slipt into the trembling hand of the zealous youth, who carried it triumphantly home, that he might ruminate upon the bounty of his Sovereign: he arrived, and, unfolding the paper with a panting heart, saw nine guineas and a half and sixpence!!!"¹

"Anthony Pasquin" was the pseudonym adopted by John Williams, an ex-student of the Academy schools, who had afterwards been articled to Matthew Darley, the caricaturist, to learn engraving. His chief claim to remembrance as an engraver, in J. T. Smith's eyes, was a set of coat-buttons engraved with the figure of a swan, for a member of the club called "Sons of Neptune."

Instead of turning his knowledge of art to its legitimate use, Williams found more congenial, or more profitable, occupation in lampooning unfortunate artists, actors, and musicians. If Wolcot's satire was not over-gentle, nor always free from partiality, he knew what he was writing about, and his criticisms were sound:

¹ "Memoirs of the Royal Academicians," No. I, "A Liberal Critique on the Exhibition for 1794."

above all he was a gentleman, in spite of his coarseness. Williams had neither Wolcot's ability nor his virtues: Macaulay called him "that malignant and filthy baboon." He levied blackmail on the second-rate artist, or lesser star in the theatrical world: men who dared not risk provoking the coarse malignity of his criticism. For years he terrorized Mrs. Abington, who equally feared his knowledge of passages in her past life that she would fain forget, and his power to inflict injury on her reputation as an actress. Vulgar and insolent, he was to be met—a self-invited guest—at the houses of his victims: he even dictated the bill of fare, and then brought a companion with him to share the repast his unwilling host had provided. At last Williams found England too hot for him, and, after bringing an unsuccessful suit against the author of "Baviad and Mœviad"—in which the tables had been turned against him—he fled to America. Here he came to grief again through attacking Cobbett, and, finding himself no match for the quills of "Peter Porcupine," returned to England; but his power was gone, his creditors importunate, and the once-dreaded "Anthony Pasquin" died in obscurity. A picture of "Three Indian Chiefs . . . drawn when the author was travelling through their nations in 1799" was exhibited by "A. Pasquin, Honorary Member," at the Royal Academy in 1802.

Truly, between Wolcot, Pasquin, and the *Earwig*, artists needed a pachydermatous hide in the early days of the Royal Academy.

In connection with this period of Opie's life, when he was being hailed as an English Rembrandt, it is interesting to read what he wrote of that painter in his third lecture, written twenty-five years later, and see how, while offering homage to Rembrandt's genius, he warned the Academy students against taking him as their model:

"At the head of the Dutch School, and foremost amongst those who, in the opinion of some critics, cut the knot instead of untying it, and burglariously entered the Temple of Fame by the window, stands the name of Rembrandt, called *Van Rhyn* from his birthplace, a village on that river near Leyden. His father, a miller, put his son under one Lastman, a tolerable painter of Amsterdam; but by what means he was led to adopt that peculiar manner which distinguishes his works, is not now to be discovered.

Of his singularities it is, however, recorded that he used to ridicule the antique, and the ordinary methods of study, and that he had a large collection of strange dresses, old armour, and rich stuffs, which he called his antiques, and which it is obvious he made use of, as models in his principal works. There is, also, a story related of him, which shows him to have been no less a humorist than a genius ; which is, that finding his works, at one period of his life, accumulating on his hands, he resolved to make a sale of them, but unfortunately, it seems, the public in Rembrandt's time very much resembled the public at present, and scorned to buy the works of a *living* artist. In this dilemma he had no resource but to secrete himself, pretend to be dead, put his wife into widow's mourning, and order a mock funeral. After this, his sale went on with uncommon success ; when it was ended Rembrandt rose from the dead, to the great joy of his disconsolate wife, and received the congratulations of his friends on the happy termination of his excellent joke. Being, at another time, reproached for the boldness and roughness of his manner of laying on his colours, he replied, ' I am a painter, and not a dyer.'

"What was so happily said of Burke, might with equal truth be applied to Rembrandt :

'Whose genius was such
That one never can praise it, or blame it, too much.'

He seemed born to confound all rules and reasoning : with the most transcendent merits he combines the most glaring faults, and reconciles us to them ; he charms without beauty, interests without grace, and is sublime in spite of disgusting forms and the utmost vulgarity of character. His deficiencies would have fairly annihilated any other man, yet he still justly claims to be considered as a genius of the first class. Of *chiaro scuro* he ranged the whole extent, and exemplified all its effects in all its degrees, changes, and harmonies, from the noonday blaze to when the

'Dying embers round the room
Teach light to counterfeit a gloom.'

"In richness and truth of colouring, in copiousness of invention and energy of expression, he equalled the greatest of his predecessors, and whatever he attempted, he rendered with a degree of truth, of reality, of illusion, that defies all comparison.

By these powers he seemed to be independent of his subject : it mattered not what he painted, his pencil, like the finger of Midas, turned everything it touched to gold ; it made defects agreeable, gave importance to trifles, and begat interest in the bosom of barrenness and insipidity itself.

“ But, though thus gifted to dwell with Nature in her simplest retirement, he was no less qualified, with a master’s hand and poet’s fire, to follow and arrest her in her wildest flights ; all that was great, striking, and uncommon in her scenery was familiar to him ; yet he chiefly delighted in obscurity and repose ; mystery and silence floated round his pencil, and dreams, visions, witcheries, and incantations he alone, with no less magic power, rendered probable, awful, and interesting. In short, so great and original were his powers, that he seems to be one who would have discovered the art, had it never before existed.

“ Rembrandt, with all his powers, is a master whom it is most exceedingly dangerous to imitate ; his excellencies are so fascinating, that we are apt first to forgive, and, lastly, to fall in love even with his faults, or, at least, to think the former cheaply purchased with the incumbrance of the latter. But let the student carefully remember, that the imitator of any individual master, like the imitator of individual nature, must never hope to occupy a station in the first class of artists, and that defects like those of Rembrandt, and most of the Dutch School, even if associated with equal excellence, can never hope to be forgiven a second time.”¹

¹ “ Lectures on Painting ” (Lect. III, “ Of Chiaro Scuro ”), J. Opie, R. A.

CHAPTER V

ORANGE COURT—THE QUARREL WITH WOLCOT

A MAN of weaker character than Opie would have been ruined by sudden popularity at such an early age. It needed a strong head to stand the implied flattery of the waiting throng of coaches and chairs crowding the narrow street while their owners—the most beautiful women and notable men of their day—visited the studio; either as sitters, or to quiz and criticize the portraits of their friends.

To those lodgings in Orange Court came William Henry, Duke of Gloucester, with his wife—Maria, formerly Countess Waldegrave, a natural daughter of Sir Edward Walpole, and one of Sir Joshua Reynolds's favourite sitters—a contributory cause of the Royal Marriage Act:

“They may burn and be damn'd, but they never shall marry,
George the Third as despotic shall be as Eighth Harry;
He shall cut off the heads of his sons and his spouses,
For we'll have no more war between red and white roses”—

as the Duchess's uncle, Horace Walpole, wrote on the subject.¹ He, also, would be there, with his mincing gait a little accentuated by recent gout, to pass on the latest scandal and criticize the artist's method—and his “two wives,” the Misses Berry, in company with other fine ladies of their set: testifying by little affected shrieks and daintily mouthed oaths to the accuracy of the likeness to their old friend, Mrs. Delany. If growing infirmities kept Dr. Johnson away, we may be sure that his “little dunce,” “the lively Miss Moncton, who used to have the finest *bit of blue* at her house,” came to capture Opie for one of her parties, where all the lions of London roared obediently at her bidding, and every

¹ “Last Journals of Horace Walpole.”

man or woman with any pretensions to talent or learning might be seen : Mrs. Montague, "of Shakespeareshire," as Horace Walpole called her—just removed to her fine new house at the corner of Portman Square, built by Adams, and decorated by Cipriani and Angelica Kauffmann—would be there also ; and Mrs. Vesey, her mental powers still keen and bright : the trio of brilliant women who successfully transplanted the French salon to English soil.

How the inward eye luxuriates in visions of the lace-ruffled society of George III's earlier years ! After our utilitarian attire, even the sober-hued cloth, laced with gold or silver, of everyday wear is picturesque : the delicately tinted satins and velvets of state occasions must have furnished a riot of colours. Masculine attire was still beautiful when Opie came to London, although there was a growing tendency towards sobriety of colour. The sword was still an essential part of a gentleman's outfit—not merely for ornament, unfortunately ; for although duelling was illegal, he would have been a brave man who dared refuse a challenge. Life then had leisure for courtly interchange of compliments ; fans fluttered furtive messages under the very eyes of watchful chaperons. There is romance in the strenuous life of to-day, but it does not lie on the surface. The attraction of the past lies in externals : our mind's eye re-creates the glittering throng, but is conveniently blind to the absence of all our modern ideas of comfort or even decency. As the day wanes, many of the fine gentlemen who visit Opie's studio show too evident signs of over-indulgence in wine—a condition accepted by the ladies with an indifference that proves it too ordinary an occurrence to excite remark or disgust. Paint, powder, and patches are ineffectual to conceal the ravages of small-pox, or the havoc wrought by nights at the gaming-table. We are too accustomed to well-paved and lighted streets to appreciate them. Could we go back to Opie's day, we should find that the coaches and sedan chairs wait outside in a street inches deep in mud and garbage ; where pedestrians walked warily along a narrow, kerbless, ill-paved footway, usually only wide enough for one. At each step they were splashed from head to foot with noisome mud from the kennel, that was to all intents and purposes an open drain ; lucky, indeed, if they reached home without being anointed



JOHN OPIE.

From the picture in the National Portrait Gallery.

with oil from the ineffectual lamps that glimmered outside the shops and houses. There were other perils, too, on the homeward way. Highwaymen and footpads abounded, and even had the audacity to appear in town—little wonder that they should when the citizens had to rely for protection on watchmen who were apparently chosen for their decrepitude and senility as fit guardians of the King's lieges. Then Lambs Conduit fields were really green, and Islington and Hampstead pleasant country villages: once beyond Hyde Park the traveller looked to his pistols, and on Sunday evenings a bell was tolled at Kensington in order that visitors who were returning to the city might assemble and travel in company for mutual protection. In the same year that Opie came to London, Horace Walpole and Lady Browne, going in company to a soirée given by the Duchess of Montrose, near Twickenham Park, were robbed by a single highwayman. Lady Browne's concern after the thief's departure with his spoil throws a singular light on the frequency of these robberies and the insecurity of the roads: "I am in terror lest he should return," she said, "for I have given him a purse with only bad money that I carry on purpose."¹ Dr. Johnson's verses were still apposite to London in 1782:

"Prepare for death if here at night you roam,
And sign your will before you sup from home."

Strange that, although during the months between Opie's arrival in London and the opening of the Royal Academy Exhibition of 1782 he had painted portraits of so many fashionable and well-known people,² he exhibited no portraits. His Academy pictures for the year were, "An Old Man's Head," "A Country Boy and Girl," "Boy and Dog," "An Old Woman," and "A Beggar."

Opie's recent notoriety made his pictures a centre of attraction—"the wonder of the year was young Opie, who exhibited 'A Country Boy and Girl,' 'An Old Woman,' and 'A Beggar in an Armenian Dress.'"³ During these early years he is said to

¹ "England and the English in the Eighteenth Century," Wm. Connor Sydney.

² Among others he had painted Thomas Holcroft; Macklin, actor and reputed centenarian; and Nollekens, the eccentric sculptor.

³ "Life of Sir Joshua Reynolds," Leslie and Taylor.

have used smaller brushes, and finished more highly, than after experience had given him a broader and more masterly execution.

A passage in a letter written by the Hon. Mrs. Boscawen to Mrs. Delany, dated September 26, 1782, implies that Opie visited Bulstrode Park that year, or contemplated doing so. She says, "*Your favoured Opie is still in raptures at the thoughts of Bulstrode. His portrait of Lady Jerningham did not quite satisfy me, for I concluded it would be perfect, and her person, hands, posture, spinning-wheel, all are so, but the face (or rather countenance) does not quite please me.*"¹ Unfortunately, if Opie kept a diary it is not forthcoming to help his biographer, but there are records of several provincial visits, and judging from these we may surmise that he visited country houses to paint portraits on commission when fashionable London was empty. If Bulstrode was one of these, it is not possible now to tell what was the purport of his visit.

Towards the end of 1782 Opie made the mistake of his life. A solicitor and money-lender named Benjamin Bunn, of St. Botolph's, Aldgate, "a Jew broker to whom Opie used to sell his pictures,"² had pretty, attractive daughters. One of these, Mary, captured the young man's fancy. It was not his first love story: there was the widow—a harmless episode—and another rustic sweetheart, Mary James, had been left behind in Cornwall. Opie painted her portrait: when he died, and his pictures were sold, an unfinished life-size picture of a girl milking a cow was found in his studio and sold for £2; but whether this was Mary James or not—who can tell?

This courtship of Mary Bunn was more serious, and had lasting consequences. Opie was only twenty-one—too young to realize that matrimonial happiness depended more on kindred sympathies than on a pretty face; too young to understand that it was cruel to take a bright young girl from her family and only give her a second place in his life—his work occupied Opie's thoughts and affections so completely that only a meagre portion was left for the girl to whom he was married on December 4, 1782, at St. Martin-in-the-Fields. The register was witnessed by Benjamin and M. Bunn; no doubt the bride's father and mother: there

¹ "Autobiography and Correspondence of Mrs. Delany."

² "Letters of Sir Charles Bell," edited by G. J. Bell.

is no mention of Wolcot, and no means of knowing if he was present.

Opie took his young wife to Orange Court, and one of the first results of the marriage was friction between the artist and Wolcot. Opie's father-in-law, Benjamin Bunn, is said to have been the cause of this. There is no doubt that, unless Wolcot's other literary work paid better than the "Odes to the Royal Academicians," the bargain to share gains equally was operating very unfavourably for Opie. We have no record of the prices Opie was obtaining for his pictures at this time, but it is obvious that he was making a good income for his age. On the other hand, Wolcot told John Taylor¹ that the "Lyric Odes to the Royal Academicians" did not pay, and that their publication cost him £40. In the first Ode for 1783, he told his readers frankly :

"For hang me if my last year's Odes
Paid rent for lodgings near the Gods,²
Or put one sprat into this mouth divine."

Still Wolcot's literary work as "Peter Pindar" must have had a considerable sale, or he could not have disposed of his copyrights to the booksellers, as he did in 1795, for an annuity of £250.

Wolcot based his claim to a share of Opie's earnings on the fact that by giving up the medical profession to come to London in Opie's interests he had lost £300 to £400 a year. Had Opie remained a bachelor, it is probable that the ties of gratitude would have held the artist to his bargain, but with Bunn to point out the inequality of the contract, and a young wife to provide for, the rift soon widened. Verbal contests had all along been frequent between the two men. Taylor tells us that Opie had great powers of raillery, and in these highly diverting discussions, which he frequently overheard, they were so evenly matched that the issue was doubtful: Wolcot's advantage being the vigour and classical point of his sallies; Opie's, the natural energy of a powerful intellect. These skirmishes always ended in laughter on both sides and without ill-will.

The rupture is said to have been hastened by Opie's criticism of Wolcot's artistic efforts. With a peasant's bluntness, the young

¹ "Records of my Life," John Taylor.

² In the attics.

man, who was indebted to Wolcot for his first lessons in art, now derided his tutor's sketches :

"I tell 'ee ye can't paint; stick to the pen."

Wolcot retaliated by railing at Opie's savagery. He told Taylor that "his great aim was to make Opie a Michael Angelo Buonarroti, but that he must first have made him a gentleman, which he found impossible." This remark, however, was made during his variance with that original artist, of whose talents he thought highly and deservedly.¹ Opie retorted by caricaturing Wolcot as a parsimonious bear, saving fuel by putting blocks of dried Thames mud on his fire.²

After this it is hardly surprising that the partnership ended. Opie told Wolcot that he could return to the country, as he could now do for himself. Perhaps this was in the letter Cunningham says was sent to Wolcot by Opie while the doctor was on a visit in the country. If so, it looks like a confirmation of the report that Bunn had a hand in the quarrel. A verbal dismissal seems more natural than a written one, coming from a man of Opie's blunt, outspoken habits, unless the separation was unwilling, and the outcome of domestic influence.

Wolcot seems to have taken a dignified stand at this juncture : he relinquished all claims on Opie, and the erstwhile friends separated.

In 1804 Wolcot again met Hearne—who described for us young Opie, with his green feather, just after his first arrival in London :

"Well, Doctor," said Hearne, "how does your pupil come on?"

"I cannot give him grace," replied Wolcot; "the dog has a good eye and sound judgment, but nothing elegant or graceful."

"And how could you expect him to have grace? You kept him too long in the state you caught him, with raw flesh, for him to have imbibed any principles of the graceful."

Wolcot attempted to justify himself. "His success depended at first," he argued, "entirely on his being a wonder; had he not been one, the public would never have encouraged him, and at this time his merit would have been as obscure as if he had remained in Cornwall."³

¹ "Records of my Life," John Taylor.

² "The Autobiography of William Jerdan."

³ "Library of the Fine Arts," vol. iv.

It is impossible to justify Opie's repudiation of the contract with Wolcot. Unequal though it might have been, there is little doubt that he owed to Wolcot his chance of fame. Opie was no Chatterton; neglect would not have led to despair, but had it not been for Wolcot the deadening influence of the lad's daily life, the discouragement he met with, and the drudgery of an uncongenial occupation, must have stifled his genius. And, later on, it is useless to deny that Wolcot proved an efficient stage manager. Opie might have starved in Orange Court had not Wolcot known how to bait a trap to catch the public. The utmost we can do for Opie is to plead that the quarrel was fomented by Bunn.

The breach between Wolcot and Opie was not final, for in 1783 or 1784 Opie, his wife, and Wolcot went into Wales together, where Opie painted, at Swansea, the beautiful Padley portraits, two of which were sold at Christie's on June 16, 1900—the finest, that of Sylvanus Padley, going to America, where it is now. Wolcot also continued to praise Opie at the expense of other artists, and lampooned George III on account of a fancied slight put upon Opie.

The satirist must always be more feared than loved, and Wolcot, better known in his literary character under his pseudonym of "Peter Pindar," lashed the artists with a whip of scorpions. How West must have writhed when "Peter Pindar" said of his pictures:

"They'll make good floor-cloth, taylor's measures,
For table coverings be treasures,
With butchers form for flies most charming flappers;
And Monday mornings at the tub,
When Queens of Suds their linen scrub,
Make for the blue-nos'd nymphs delightful wrappers."

After thus, with ready optimism, finding a use for West's "acres" of canvas, it was no consolation for the injury to tell him that—

". . . if thy *picture* I am forc'd to blame,
I'll say most *handsome* things about the *frame*."

West must have retaliated, for in a later volume of these "Lyric Odes to the Royal Academicians" we find:

"West tells the World, that Peter *cannot rhyme*:
Peter declares, point-blank, that West *can't paint*."

Wolcot was more than usually severe on West. His contemporaries put this down to a supposed rivalry of the favourite Court painter with Opie, but there is no reason to imagine that Opie approved of the attacks. John Taylor says Opie was "too liberal to excite, or to encourage the doctor in his severity on others, particularly on Mr. West, of whose talents and knowledge in his art he has often spoken to me with respect."

Gainsborough came off little better. "Peter" expostulated with him for his artificial mannerisms :

"O Gainsborough ! Nature plaineth sore,
That thou hast kick'd her out of door ;
Lo ! all thy efforts without her are vain ;
Go find her, kiss her, and be friends again."

This was a fault of the times, and "Peter Pindar" did good service to art in drawing attention to it. Even Reynolds was not free from it, though, as Peter admitted

"Compar'd, alas ! to other men,
Thou art an Eagle to a Wren."

Yet :

"Sir Joshua's happy pencil hath produced
A host of Copyists, much of the same feature ;
By which the Art hath greatly been abus'd ;
I own Sir Joshua *great*, but Nature *greater*."

"But what, alas ! is ten times worse,
The progress of the Art to curse,
The Copyists have been copied too,
And that, I'm sure, will never do."

Wilson, also, whose struggle against neglect was so pitiful during his lifetime ; who often had not the means to buy colours, and might actually have starved had he not opportunely succeeded to some property ; had a word of encouragement from the satirist, who, it must be admitted, was not chary with praise where he felt it was deserved :

"But honest Wilson, never mind ;
Immortal praises thou shalt find,
And for a dinner have no cause to fear.
Thou start'st at my prophetic rhymes,
Don't be impatient for those times,
Wait till thou hast been dead a hundred year."

Wolcot's panegyric on Opie took the form of verses in praise of a portrait of William Jackson of Exeter :

“Speak, Muse, who form'd that matchless head,
The Cornish boy, in tin-mines bred ;
Whose native genius, like his diamonds, shone
In secret, till chance gave him to the sun ?
'Tis Jackson's portrait—put the laurel on it,
Whilst to that tuneful swan I pour a sonnet.”¹

There is a little poetic licence here with regard to Opie, it will be remarked. Wolcot conserved energy in making the same verses serve the purpose of praising two friends at once ; for Wolcot and Jackson were on terms of intimate friendship, and some of the latter's most successful songs were composed to lyrics written by the doctor. Jackson was almost as versatile as Wolcot : he had been a portrait painter (none too successful), dabbled in literature, and possessed talents as a musician that might have made his reputation in London if his retiring disposition had not led him to prefer the post of organist of Exeter Cathedral ; even with the drawback to his pride of being liable to be described by well-meaning fellow citizens as “Mr. Jackson, the organist”—a matter on which he was very sensitive. Quite without reason, for the composer of “Love in thine Eyes for ever plays” had a fame that was neither local nor evanescent.

This portrait of Jackson, which Horace Walpole thought “poor,” with two other portraits, unnamed, and two pictures, “Age and Infancy,” and “A Boy and Girl” were Opie's Academy pictures for 1783.

¹ “Lyric Odes to the Royal Academicians for 1782” (Ode III).

CHAPTER VI

EIGHTEENTH-CENTURY LONDON—"THE ASSASSINATION OF JAMES THE FIRST OF SCOTLAND"

FASHION is ever fickle. It proved so in the case of Opie. Less than a year of popularity sufficient to turn the head of a much older man, and then the tide of fashion ebbed away from his studio. He declined to flatter. If dignity were visible in a man, or beauty in a woman, he rendered it faithfully as he saw it; but if these were lacking Opie refused to amend nature. No woman turned away from his easel with renewed belief in her attractions unless she really had them; no battered old beau viewed his portrait with complacency, convinced that he was a fine fellow. Other painters made allowance for human vanity: some flattered unblushingly—gave youthfulness to the aged, and idealized the commonplace. No such concession to fashionable weakness could be won from Opie. He carried the virtue of truthfulness to excess—"Shaan't I draa ye as ye be?"

His uncompromising directness of speech was another great disqualification in an age when artificiality reigned triumphant and compliments were the small coin of conversation. John Timbs relates that Opie was painting an old beau of fashion who screwed up his mouth in a ridiculous manner whenever he thought the artist was working on it:

"Sir," said Opie, "if you want the mouth left out, I will do it with pleasure." Sardonic humour of this description is better relished by the narrator than the victim. So, also, the retort made by Opie in reply to a question about how he mixed his colours:

"With brains, sir."

In this strait, when fashion turned its back, the strength of



Photo by R. Clay & Sons.

THE SCHOOL MISTRESS.

By permission of the owner, Lady Wantage.

Opie's character became evident. Whatever anxiety he may have had for the future, it did not show itself in despair or vain repining. The hours of enforced leisure were spent in self-improvement. He laboured untiringly to increase his knowledge of the technique of his art, and to overcome the defects of his early education. He read the best authors; sought the company of the cleverest men—by whom he was quickly recognised as a deep thinker; a man whose conversation was always worth listening to; original, virile, and sensible. Northcote, a clever and well-educated man, became his constant companion. They were together almost every evening, either at Opie's or Northcote's. Northcote told Ward that Opie was a very great man: "the greatest man who ever came under my observation—but I do not say he was the greatest painter. . . ."¹ "A mighty person," Northcote called him, and with the memory of those fireside talks renewed: "Oh!" cries Northcote, "how very interesting his conversation always was to me!"²

According to Northcote, Opie said "that it was wrong to suppose that people went on improving to the last in any art or profession: on the contrary, they put their best ideas into their first works (which they have been qualifying themselves to undertake all their lives before); and what they gain afterwards in correctness and refinement, they lose in originality and vigour." This seems an attempt to justify the critics who thought Opie's first works his best, in spite of his unwearied efforts to attain a higher level. Undoubtedly his work is uneven, and sometimes disappointing, but there are two explanations of this: one we shall find related by Northcote in connection with the "Assassination of James the First of Scotland," where by over-anxiety to excel he spoilt the picture; the other he gives himself in another speech recorded by the same artist.

"Opie used to argue," says Northcote, "that there were as many sorts of taste as genius. He said, 'If I am engaged on a picture, and endeavour to do it according to the suggestions of my employers, I do not understand exactly what they want, nor they what I can do, and I please no one; but if I do it according to my own notions, I belong to a class, and if I am able to satisfy

¹ "Northcote's Conversations with J. Ward," E. Fletcher.

² *Ibid.*

myself, I please that class.'” So it would appear that the patron was often to blame by selecting a subject unsuited to his brush, or by insisting on imposing his own ideas as to composition on the unwilling artist. At a time when the picture-buying public was much smaller than now, and, with a few exceptions, less capable of understanding the artist's limitations, it is evident that Opie must frequently have found himself in a difficult position—obliged either to paint an uncongenial subject, or risk offending a rich and influential patron.

But if, for a while, the frivolous crowd came no more to Opie, he did not lack appreciative patrons. Mr. Richard Wyatt, of Egham, was one. He it was, says J. T. Smith in his “Book for a Rainy Day,” who brought Opie from his “humble and modest lodging in Orange Court” to a house in Great Queen Street, Lincoln's Inn Fields—in Stuart times one of the most fashionable parts of the town—and for him Opie painted several portraits of members of the Burrell and Hoare families. Polwhele says that this removal took place in 1783. Paulet House, Conway House, and Cherbury House (where Lord Herbert of Cherbury wrote part of his treatise, “De Veritate”), signs of the street's ancient exclusiveness, were still standing when Opie lived there. The street had then become a favourite haunt of literary, artistic, and stage notables. Kitty Clive lived there: so, for forty years, did Miss Pope—“Mrs. Candour”—“a gentlewoman ever” in Charles Lamb's opinion—of whom Churchill wrote:

“See lively Pope advance in jig and trip,
Corinna, Cherry, Honeycombe and Snip.
Not without art, and yet to nature true,
She charms the town with humour ever new.”

She lived next door to Opie, and two doors east of Freemason's Tavern on the south side of the street. Charming “Perdita” went to live at No. 56 shortly after her marriage in 1773, but did not remain there long. The same house also sheltered at different times Worlidge the artist, who died there in 1766; Richard Brinsley Sheridan, who, with his beautiful wife, was there for some years; Hoole, the translator of Tasso; and Thomas Hudson, under whom Sir Joshua studied art. Living in such a neighbourhood, it may be thought strange that Opie painted so few stage favourites. He gave the explanation himself:

“Confound them! They have everybodies’ faces but their own. What can I make of them?”¹

He painted Mrs. Siddons, though, and Mrs. Inchbald, the authoress of “A Simple Story.” A scene from “The Gamester” is also among his pictures; it was engraved by Fittler for Bell’s “British Theatre,” but the picture seems to have vanished. That of the same name at the Garrick Club is said to have been painted by Mather Brown. Opie also painted a portrait of Charles Macklin, the actor and dramatist, for “a clergyman named Clarke”: probably the Rev. Edward Daniell Clarke, Professor of Mineralogy at Cambridge. Macklin was supposed to have been born a month before the battle of the Boyne, in 1690: he died in 1797, at the reputed age of 107. When Opie painted him he passed as ninety-three, but the portrait in the National Portrait Gallery does not give the impression of such an advanced age. His last appearance on the boards was on his benefit night, 1789. He was already dressed for the part of “the Jew that Shakespeare drew” when he went into the green-room:

“My dear,” he said to Mrs. Pope, “are you to play to-night?”

“To be sure I am, sir. Do you not see that I am dressed as Portia?”

“Ah! very true; I had forgotten—but who is to play Shylock?”

The old man went on to the stage, but the actor who had charmed the town so long with his Shylock and Sir Pertinax McSycophant; the worthy rival of Garrick; could no longer remember his part. In a low, tremulous tone he tried to address the house. “My age, my age!” was all he could say, and although, to the honour of the audience, this pathetic appeal met with sympathetic applause, another actor had to be substituted. He continued to frequent the theatre, though; his favourite seat being in the first row of the pit. From thence he carefully followed the course of the play; rising, and calling out, “Speak louder, sir, I cannot hear you,” if the voice of any actor failed to reach him.

Macklin played the Jew so often that he assumed some of his

¹ “Northcote’s Conversations with Ward,” edited by E. Fletcher.

characteristics. John Taylor was present at a dinner given by the clergyman named Clarke previously mentioned. Macklin, who was also a guest, threw out the hint that if a man were important enough to have his portrait painted, "he ought to be paid for lending his features." When at last he died, there was a difficulty about his age, and owing to the uncertainty surrounding it, the space was left blank on the coffin lid. Just as the coffin was being lowered into the vault a messenger arrived with a letter containing a copy of the register of birth. This was handed to the chief mourner, who with his penknife scratched 107 in the space left for it.

Between 1782 and 1784 Opie painted several portraits of Dr. Johnson; one (from the St. Aubyn collection) now owned by Lady Wantage, so much in the manner of Gainsborough that it has been exhibited three times as the work of that artist.

"I sat to Opey as long as he desired," wrote Johnson to Dr. Taylor on September 3, 1783, "and I think the head is finished, but it is not much admired. The rest he is to add when he comes again to town." Probably Lady Wantage's picture is the one referred to, for, in "The Life of Reynolds," by Hawkins, it is stated that, although Johnson gave Opie more sittings in 1784, there was a doubt if the picture was ever finished.

In 1784 Opie's Academy pictures, eight in all, were portraits of Lady Honeywood, Mr. Seale's two children, four unnamed portraits, and two pictures—"An Old Woman," and "School," the latter now at Lockinge, and known as "The Schoolmistress." "Great nature, the best of his works yet," was Horace Walpole's comment on this last. The *Morning Post* said, "Mr. Opie's works have almost completely furnished the top of the room this year. Could people in vulgar life afford to pay for pictures, Opie would be their man." Judging by the names of his sitters, there was a renewal of society interest in his work this year. The craze was over, but he was finding his level. He painted the two sons of the fifth Duke of Argyll—afterwards respectively sixth and seventh Dukes—and their sisters, the Ladies Augusta and Charlotte Campbell. These were the children of beautiful Elizabeth Gunning, twice a Duchess—first of Hamilton, by a hasty midnight marriage in which a ring of the bed-curtain had to play part, and then of Argyll. Lord John Campbell,



DR. JOHNSON.

By permission of the owner, Lady Wantage.

afterwards seventh Duke, a boy when Opie painted him, was in later years the “Lord Nelville” of Madame de Staël’s “Corinne.”

Opie did his only etching in 1784, from the portrait of Dolly Pentreath, painted some years earlier. His pupil, Miss Katherine St. Aubyn, afterwards Mrs. Molesworth—sister of Opie’s patron, Sir John St. Aubyn, and heiress of his entailed property—also etched the Pentreath portrait. We do not know when she took lessons from Opie, but it was probably during his earlier years.

Although Opie and his contemporaries were obliged by the law of demand to paint portraits of plethoric aldermen for a subsistence, their desires and aspirations were usually towards the heroic. Historical scenes on canvases of colossal size (for which the sale was consequently so limited that a prudent artist hesitated to begin one unless he had a purchaser in view) represented the height of ambition. A patron of suitable tastes and wealth came to Opie’s assistance, and encouraged him to paint “The Assassination of James the First of Scotland.” John Boydell, engraver (and in 1785 sheriff of London), began his career by etching small plates of landscapes. These he made up into sets of six for sixpence. Print-shops were few in number, so he took them to the toy-shops and persuaded the owners to display them in their windows. Every Saturday he went round these shops to see what had been sold and renew the stock. The best trade in these etchings was done at the sign of the Cricket-bat in Duke’s Court, St. Martin’s Lane, and on one memorable occasion Boydell found the sales here had realised five-and-sixpence. Delight at this good fortune, and a desire to propitiate the shopkeeper, led him to expend the whole on a silver pencil case, and this little reminder of his early struggles never left him. Half a shop was his next venture; then a whole one, in which he sold French engravings, which were then far better than any produced in England. His enterprise did not end here. The need to pay for the French engravings in gold, and the French dealers’ refusal to take English prints in exchange, vexed his soul. It was to Boydell that English engravers owed the encouragement that enabled them to enter into competition with their rivals across the Channel.

Boydell was an enthusiastic supporter of art. Northcote credited him with having done more for the advancement of art

in England than all the nobility put together. Acting on a suggestion made by Fuseli, in 1786 Boydell began his scheme for a Shakespeare Gallery; commissioning pictures from the leading artists of the day. These Shakespeare pictures roused Charles Lamb's wrath. "What injury (short of theatres) did not Boydell's Shakespeare Gallery do me with Shakespeare? to have Opie's Shakespeare, Northcote's Shakespeare, light-headed Fuseli's Shakespeare, wooden-headed West's Shakespeare (though he did the best in 'Lear'), deaf-headed Reynolds's Shakespeare, instead of my, and everybody's Shakespeare. To be tied down to an authentic face of Juliet! To have Imogen's portrait! To confine the illimitable!"¹

Opie painted seven scenes from Shakespeare for Boydell, which were engraved for his Shakespeare; the originals being hung in the Gallery built for them in Pall Mall, which was opened to the public in 1789. There they remained until 1804, when Boydell, old, and fallen upon evil times owing to the long war with France and the enormous expense of the Shakespeare Gallery—he estimated that the total cost had been £300,000—was obliged to give up his cherished plan of leaving the gallery and its contents to the nation, and obtain permission by Act of Parliament to dispose of the pictures by lottery. Boydell lived to know that the last lottery ticket had been sold—there were 22,000 at two guineas each—but he had been dead some months when the winner, Mr. Tassie, of Leicester Square, disposed of his prize. The pictures were sold for him at Christie's on May 17, 1805; they were valued at £30,000, and fetched £10,237. The building was bought for the British Institution. Time has failed to justify Boydell's artistic tastes in all respects—Northcote thought all but his own, Reynolds's and Opie's contributions were "slip-slop imbecilities"—but he earned the gratitude of many a struggling artist. He was a good man, too; a wise, humane magistrate—as we know by an autograph letter from him, preserved in the Guildhall Library, in which he asks help for an unfortunate girl who had drifted up to London and found in Boydell, sitting on the bench, a judicious and sympathetic friend. J. T. Smith, in "A Book for a Rainy Day," says that Boydell rose at five o'clock every morning, and went to the pump in Ironmonger Lane: "There, after placing

¹ "Final Memorials of Charles Lamb," T. N. Talfourd.

his wig upon the ball at the top of it, he used to sluice his head with its water.” He also tells us that Boydell was one of the last to wear the three-cornered hat called “Egham, Staines, and Windsor.”

Opie was one of the few who have the privilege of reading their own obituary notices. In the *Gentleman's Magazine* for 1785, under the date November 25, we read :

“At Marybonne, Mr. Opie, an eminent painter, whose works have attracted the public notice by their intrinsic merit at the three or four last exhibitions of the Royal Academy. He was a native of Cornwall, of low extraction, had been his own instructor, and, on coming to town, received lessons and patronage from Sir Joshua Reynolds.”

How this mistake occurred is not known, but it had this curious result, that the picture shown at the Incorporated Society of Artists in 1780 is treated as the production of a different artist in Redgrave's “Dictionary”; Tregellas also says there was a different Cornish artist named Oppy. If this latter statement is correct nothing seems to be known of him, and there does not appear to be any doubt, either as to the exhibitor in 1780, or the subject of the notice in the *Gentleman's Magazine* being identical with John Opie. Redgrave makes another curious mistake in the “Century of Painters,” where he persistently alludes to Opie as James, instead of John. An engraving owned by Mr. John Simonds, Newlands, Arborfield, Reading, of Admiral Sir John Borlase Warren, repeats the blunder. It is entitled, “Admiral Sir J. B. Warren, Bart., K.B., and the Victory off Ireland. The portrait by James [*sic*] Opie, Esq., R.A., the shipping by W. Anderson. Engraved by H. Richter. Published by G. Riley, 65, Old Bailey, Ludgate Hill, April 1800.”

Far from being dead, Opie was then at work on a picture that was to bring him to the foremost of contemporary British artists, with the evanescent fame inseparable from historic subjects. “The Assassination of James the First” was exhibited at the Academy in 1786, and attracted much attention. Boydell bought the picture, and presented it to the Corporation of the City of London; it now hangs in the Art Gallery at the Guildhall, together with the “Death of Rizzio,” painted the following year. If we are to believe Northcote, the picture was finer in its

incomplete state than it is now: the painter, like many another creative worker, being a bad judge of his own achievements. He says:

“Whilst Opie was painting the ‘Death of James,’ now in the Guildhall of London, everybody came in teasing me with, ‘What a fine picture he was painting!’ and at last they worried me so with their praises of it, that I could no longer go on without seeing it. So I went up to Hampstead, where he was painting; and when I entered the room I was astounded: the picture had the finest effect I ever witnessed; the light on the figures gleamed up from below a trap-door, by which the murderers were entering the King’s chamber. ‘Oh!’ I said to myself, ‘go home, go home; it is all over with you.’ I did go home, and brooded over what I had seen—I could think of nothing else—it perfectly haunted me—I could not work on my own picture for thinking of the effect of his;—and at last, unable to bear it any longer, I determined to go there again; and when I entered the room I saw to my great comfort that Opie had rubbed all the fine effect out.”¹

A footnote states that this same story has been told of Opie’s picture “The Death of Rizzio.” From Northcote’s account, it appears that Opie had a studio at Hampstead. It is not mentioned elsewhere, so it may have been a temporary one, necessary on account of the size of the picture.

Strange to say, another story is common to both pictures—that, out of revenge, Wolcot was painted as one of the assassins. Quite a choice of explanations is given for this. Opie’s admirers naturally resented the imputation that the artist had painted his benefactor in such an ambiguous situation, so, discerning the likeness, said that Wolcot was introduced into the picture by his own request. It appears certain that if Wolcot is the one assassin, Opie himself is the other, and the Queen has a decided resemblance to Mary Bunn. What more probable than that the painter’s models were his own family and friends in this instance as in others? Three heads in the James picture have been separately inserted in the canvas—those of the Queen and the two assassins. Mr. Jope Rogers suggests that, assuming Graham’s head to be painted from Wolcot, each of these inserted heads is a portrait, “and that they were so used as suitable and convenient for

¹ “The Book of Fables,” James Northcote, pp. xlii, xliii.



THE MURDER OF JAMES I OF SCOTLAND.

From the picture in the Guildhall Art Gallery, London.

working into the picture, and not in any way with the suggested object of insulting or punishing the patron to whom the painter undoubtedly owed so much.”¹ This appears feasible, though Mr. Rogers’s idea that Graham “seems to be entering on his unpleasant duty in the most kindly manner, and with the air of a lighthearted, well-bred gentleman,” hardly expresses the cold, grim determination on the assassin’s face—a quiet, relentless hatred which makes it natural that the horror-stricken face of the Queen should be turned to him rather than to the more brutal, but less dangerous, murderer behind the King.

There is yet another way of looking at the matter of this likeness to Wolcot. It was a day of broad humour and Homeric laughter. Opie was not above practical jokes of a personal character, and as Wolcot was satirizing King George in verses so destructive of regal dignity that at last he was offered a State pension with the tacit understanding that the lampoons should cease—a condition so irksome that he soon gave up the pension and reclaimed his freedom—the artist may have thought it excellent jesting to depict him as a king’s murderer; perhaps relenting so far as to blunt the point of its application by putting himself in the same position. Cyrus Redding’s story that Opie once painted Wolcot as a fallen angel in a scene from Milton, but that the joke missed fire because Milton was so little read, gives probability to this theory.

After an ode to Fuseli in “One more Peep at the Royal Academy,” “Peter Pindar” excuses his severity by adding, “Mr. Fuseli should expect no lenity from the rod of criticism, after having himself uttered the following sarcasm upon a brother artist, Opie, at a time too when he was in apparent friendship with that ingenious painter—‘Dere is dat poo-re dogue Opee—de failow can paaaynt notin but teeves and morederers—an wen ze dogue paaaynts a teef or a morederer, he lookes in de glass.’”

Opie had six pictures in the Academy for 1785—three unidentified portraits, “A Woman’s Story at a Winter’s Fire,” “The Cardplayers,” and “Sweet Poll of Plymouth.” In 1786 seven of his pictures were hung: four unnamed portraits, one of Mr. Daniell and Captain Morcom (exhibited as “A Gentleman and a Miner”), “A Sleeping Nymph and Cupid Stealing a Kiss,” in

¹ “Opie and his Works,” J. Jope Rogers, M.A.

which his wife was painted as the nymph, and the "Assassination of James the First of Scotland"; this last gained him his election as Associate of the Academy. Boydell bought the two last-named pictures, paying Opie £42 for "The Sleeping Nymph." His diploma picture was "Age and Infancy." This was different in composition to that exhibited in 1783, which was originally painted as an assassin leaning over a beautiful sleeping child—quite an Opiesque idea. His patron, Mr. Wyatt, was shocked at the subject, and remonstrated; arguing that the loveliness of the child would disarm the most hardened ruffian. Opie accepted the rebuke, altered the assassin into a venerable old man, and the weapon into a patriarchal staff.

Northcote and William Hodges—who had accompanied Captain Cook as draughtsman in his second voyage round the world—were elected Associates at the same time.



MR. AND MRS. CHRISTOPHER GULLETT,
WITH THEIR YOUNGEST DAUGHTER, GEORGIANA
(in leading strings).

By permission of the owner, their grandson, W. A. Geare, Esq.

CHAPTER VII

“THE DEATH OF RIZZIO”—OPIE AND THE ENGRAVERS— ACADEMICIAN

ABOUT 1785 Opie spent six weeks at “Collins,” in the parish of Beer Ferris, near Tavistock, while he was painting portraits of Mr. Gullett, a Clerk of the Peace for Devon, and his family. Mr. Rogers, in “Opie and his Works,” gives the date of painting as about 1790; but the Gullett family Bible disproves this, as the youngest child, Georgiana, painted with leading-strings still attached to her frock, was born on October 25, 1781. Judging by this, we might even put the date of his visit a year or so earlier than 1785; but the child may have been backward in walking, and, failing definite information as to the age at which leading-strings were usually discontinued, we must take the costumes and apparent ages of the children into consideration. Mrs. Gullett’s cap is very similar to one illustrated in *Archæologia* (vol. xxvii) as worn between 1779 and 1784; the ruche down the front of her bodice, and tight elbow-sleeves with lace frill, are the same as in Plate LXXII of “The Book of Historical Costumes,” representing a duchess of the Court of Louis XVI, in the year 1783; though Mrs. Gullett has added a gauze modesty, or fichu, to fill in the deep, square-cut bodice: in this illustration there is also a cap with the hanging lappet seen on Mrs. Gullett’s, though the cap itself is rather smaller, and has flowers added on the right side. Mr. Gullett’s coat is similar to one worn by George III in the caricature of St. George and the Dragon, published June 13, 1782, and others of the same year. Christopher, as befits a young man, wears a coat of more recent pattern, smaller ruffles, and a looser cravat—all evidence of a regard for fashion: Ann’s feathers do not help us much, for they came into fashion in 1774, and remained in vogue for over twenty

years. Summing up the whole, and taking into consideration the known facts that Mr. Gullett was a man of comfortable fortune, living in the country—circumstances which render it probable that while his wife followed French fashions in the choice of her gowns, she did not change them as often as if they lived in town—we may fix on 1785 as a reasonable date. This also appears to agree with the children's ages.

But a more interesting feature of this group than the date of painting is the charmingly natural expression of the youngest child. One feels confident that she was on the best of terms with the artist, or she would not have faced him with such a friendly smile. And no matter how strong the evidence that Opie was at times morose with adults, little Georgiana Gullett bears lasting witness that children had no fear of him.

In 1786 Opie went to Antwerp with his father-in-law and a friend, as we see from the following letter, written during the winter of 1786, to the Rev. John Owen, afterwards Archdeacon of Richmond, who was then in India. Owen had been Opie's pupil, and for the remainder of the artist's life the two men continued on terms of intimate friendship. Only two of the letters can now be traced, though the correspondence was continued during the whole of Archdeacon Owen's residence in India. Even these are not originals, but copies in the possession of Mrs. Austin Dobson, who kindly permits them to be used here. They will serve to show how valuable this correspondence would have been to Opie's biographer, and it is to be hoped that the rest of the letters may yet be traced. Archdeacon Owen's great-nephew, the Rev. H. L. Beardmore, writes, "One of my relatives had heaps of letters and papers, but when he died I do not know what became of them: probably they were burnt, and the letters referred to may have been among them."

When this first letter was written news had evidently just reached England that Owen's long and dangerous voyage was safely over.

"MY DEAR FRIEND,

"I was exceedingly rejoiced on the receipt of your letter to hear of your safe arrival, as I had very often thought of you with great anxiety, from which I was relieved, as well as agreeably

entertained with the account of your voyage, tho' I fear it must have been very tedious to you, as the water (to be on it long) would be to me a very unentertaining element. I have been to Antwerp this last summer to see Rubens's works & could hardly keep my patience on the water for twelve hours—'twas a very pleasant journey. Mr. Bunn and Mr. Gardner a painter went with me—we went from Margate to Ostend, from thence to Bruges, to Ghent, and Brussels, Antwerp, Rotterdam, Amsterdam, & the Hague. We saw a great many fine pictures of Rubens & imitations of him without number—all the churches in Flanders are full of them he is almost the god of that country—he was possessed of an amazing power of execution & was particularly fond of splendour and courtly magnificence, but was not so capable of giving the philosophical dignity of character which is seen in the best of the Italian school. Rubens's figures neither look sensible nor appear to be in earnest in any of their actions—the same may be said of Vandyke but Michael Angelo's Raphael's & Titian's figures, tho' not dressed magnificently, always look very sensible & severely grand (if I may so express myself) indeed that kind of grandeur & sense seem to me to be the same thing & if they are in action they seem to be totally absorbed in that action & unconscious of any spectator—but Rubens's old men look like rich old fools that you can never have any respect for and Vandyke's Portraits always appear as if conscious of sitting for their Pictures which is as bad as a player's speaking a soliloquy to the audience—but this deficiency though a deficiency in the highest part of the art was neither felt nor thought of at the time of seeing his Pictures we were so overcome & entertained by the splendour & beauty of the colouring & the rich magnificence of the composition. We saw some fine Rembrandts—he was wonderfully simple in his heads, & his compositions singularly grand, with prodigious force & roundness, & his colouring sometimes exquisitely true—there was one picture of a dead man in the Surgeon's Hall at Amsterdam which Sir Joshua Reynolds says is equal to Titian in colouring & in character to Michael Angelo. I have been very successful since you went have done one or two large Historical Pictures and am now employ'd (for years to paint large Historical Pictures for the embellishment of Shakespeare) together with all the artists of any note, I believe there are ten

or twelve—Sir Joshua, West, Romney, Copley, Fuseli, &c. &c. Boydell is going to publish a superb edition of Shakespear with near a hundred large prints from the paintings (to be done on purpose) of the above mentioned artists,—the Pictures when compleated will be hung up in a room to be built on that occasion—The Pictures are not yet begun but they have near 7 hundred subscribers, which promises great encouragement—I shall next year be able to give you some more particulars but I hope to have the pleasure of seeing you home long before the work can be brought to conclusion. I need not tell you how happy I shall be to hear from you & that I fully expect you to continue your correspondence—Mrs. Reynolds¹ is very well & begs to be remembered to you. I would have persuaded her to write you, but found that impossible, she being a Virgin and remembering the fate of Clarissa brought on by corresponding with a man—My health is at present very well—I ride a good deal in the Summer—at this time the days are too short—I am sorry to hear you are not perfectly well, but hope that you will be very careful & not run any risk by staying long in that climate.

“Mr. Sanders the gentleman who is so good as to promise to take this for me is an old friend of mine & plays finely on the flute. he has a brother in Calcutta, perhaps you may know the house

Moore Sanders & Lacy.

“Mrs. Opie desires her best compliments to you & is equally as impatient as myself for the pleasure of your company here—in the mean time I am with the

“utmost sincerity

“Yours J. OPIE.”²

In 1787 Opie astonished the town with his picture, “The Death of David Rizzio,” which Leslie called “one of the greatest works of the British School, . . . a picture that, instead of being buried in the Council Chamber, at Guildhall, should be seen in

¹ Most probably Sir Joshua's sister ; herself an artist.

² By kind permission of Mrs. Austin Dobson, from the copy of a letter written by John Opie, R.A., to her great-great-uncle, Archdeacon Owen. (I have kept to the punctuation of the letter.—A. E.)



THE DEATH OF RIZZIO.

From the picture at the Guildhall Art Gallery, London.

the National Gallery.” For the “Rizzio” also was bought by Boydell and presented to the City. It is undoubtedly a matter for regret that the National Gallery should be so poor in examples of John Opie’s work, and especially that there should be no specimen of his grouped portraits or historical compositions; but the two pictures in the Guildhall represent the unfulfilled dream of honest John Boydell: the nation must look elsewhere for Opies to enrich its storehouse.

Haydon asserts, on the authority of Wilkie, that Opie used tallow in his “Death of Rizzio”—“to increase the effect of body in his colour—an insane practice which must end in the ruin of the picture.” Whether tallow was used or not, the colours have stood the test of over a hundred years very well; but in connection with this statement it is interesting to read in Waagen’s “Art and Artists in England,” with regard to Opie’s picture of “Antigonus swearing to expose the Child,” after praising the figure of Antigonus as noble and chivalrous, the colouring as “warm,” and the dramatic and striking effect of the whole scene, he comments on the thickness of the colour, shown by the breadth of the cracks covering the picture, and says, “What most surprised me, however, was, that the colour has in several places become soft, and has run down in large drops, like rosin from the trees.” The same thing has happened in others of Opie’s pictures. In Redgrave’s “Century of Painters,” Northcote’s impression of “The Death of Rizzio” is recorded: “The ghost of that picture stood between me and my blank canvas. I could see nothing but the murderers of Rizzio. I felt I could have rejoiced if they had seized the painter and murdered him instead.”

The lighting of Opie’s “Rizzio” and Reynolds’s “Infant Hercules” was adversely criticised in a letter signed “D.N.,” contributed to the *Gentleman’s Magazine* for October 1788. The writer complained that they had given “to objects seen in the night, and merely the *light of torches*, the full and natural tint of a noon-day light.”

“The piece wherein Mr. Opie exemplifies this mistake, was that otherwise fine picture of the murder of *David Rizzio*. The scene lies in the Queen’s chamber by night; some of the attendants are even painted, near the entrance of the apartment, with torches in their hands, and yet no object takes its tinge from the ‘in-

effectual light' which they give: the torches themselves are marked by a dab of flame-coloured paint, but not a ray can be supposed to be emitted from them. If in reply it be said that the light which illuminates the principal objects lies *without* the picture, this I shall readily admit,—but then I aver, that this light ought to be *torchlight*, which, agreeably to truth, *must* give its peculiar tint to the actors in the story, otherwise the artist paints a lie, and, while fools applaud, the 'judicious grieve,' I am well aware, that Opie's philosophizing mind can bear this remonstrance, urged as it is in plain and homely terms, because a moment's reflection must convince him that it is warranted by nature and truth."

It must be confessed that Opie's murder scenes would not be pleasant to live with, but, anachronisms apart—and accuracy of detail was neither studied nor expected in Opie's days—they are vigorous representations of the baser primitive passions, hatred, revenge, and their corollary fear, arrested on the canvas for all time. Looking at them, one is forced to the conclusion that Opie missed greatness and remained in the second rank of artists, not so much from lack of imagination as a striving to adapt it to alien subjects. He was gloomy and saturnine in his invention; had he been content to follow his own bent instead of striving to acquire the grace of Reynolds or Gainsborough, he would have been a greater artist. It must be remembered that when he painted the Guildhall pictures his opportunities for studying large compositions had only extended over six years. Leslie, who understood and appreciated him, gives a fine description of the "Death of Rizzio":

"If in this singularly fine picture the painter has not paid that attention to exactness of costume that would have been given to such a subject in the present antiquarian age, nothing can surpass the life and energy with which he has brought the dreadful scene before us. We hear the wretched victim, through whose silken coat his back seems to writhe and tremble, cry for mercy above the shouts of his murderers, and the rattle of their armour, while the small white hand of the queen is extended, among their brawny arms and flashing swords, in a vain effort to stay them. The suddenness of the action is aided by fierce and abrupt gleams of light and tremendous depth of shadow; and the grandeur of

the colour, and the breadth and truth of the whole picture, even had it no other merit, would worthily place it with the finest works of Tintoret.”¹

Isaac Taylor, the engraver, was paid two hundred and fifty guineas for engraving “Rizzio.” He was anxious and depressed at the magnitude of the task to be performed singlehanded, and his troubles were increased by the difficulty of pleasing Opie. The plate was sent to London at frequent intervals for proofs, and each time Opie revised it; making alterations in black and white chalk. From this it seems as if he was still striving after the ideal Northcote says was missed in the painting. At last the plate was allowed to pass; it was exhibited at the Society of Arts in the Adelphi, and gained the gold medal, together with a premium of ten guineas for the best engraving of the year. The engraver’s son Isaac, author of the “Natural History of Enthusiasm,” then a child, delighted in creeping behind the great canvas while the picture was in his father’s studio, and using it as a drum.²

A picture by Ramberg shows the Great Room at Somerset House during the exhibition of 1787, with the “Rizzio” picture hung on the left, and Reynolds’s “Heads of Angels” just underneath—truly a singular juxtaposition.

A full-length portrait of the profligate fourth Earl of Sandwich—one of the notorious “monks” of Medmenham—in full court dress and peer’s robes, coronet in hand, was exhibited by Opie at the same time. Social ostracism at least, if not penal servitude and the decoration of the broad arrow, would be meted out to a man of like character at the present day: in George III’s reign he was Secretary of State under two administrations, and for eight years First Lord of the Admiralty. During his years of office, money was voted sufficient to build a hundred men-of-war and as many frigates, yet, when Keppel put to sea in June 1778, to meet the French fleet, there was a difficulty in getting together twenty-one ships to sail with him. Still, one of the healthiest signs of the times was a growing tendency to look less leniently on sinners in high places. Sandwich succeeded in forcing himself on Cambridge as High Steward of the University by unblushing exercise of his

¹ “Handbook for Young Painters” (Sect. X, “Invention and Expression,” p. 146), C. R. Leslie.

² “Memorials of Mrs. Gilbert.”

influence, wholesale bribery, and intimidation. Less sycophantic than their tutors, the undergraduates of Trinity vindicated the honour of the College by rising from table and leaving the hall in a body when he dined with the Fellows shortly after the election. Fox moved his removal from the Cabinet on the day of the Rev. James Hackman's execution for the murder of Miss Ray, for which Sandwich was morally responsible, but party spirit ranked above morality, and the motion was defeated by a large majority—"for in Parliament the Ministers can still gain victories," said Horace Walpole. We may be sure that it was not due to modesty on the part of the sitter that this portrait was entered in the catalogue as "A Nobleman."

Two other portraits of gentlemen, identified by Mr. Rogers as Mr. Galiagan of Soho Square, and William Shield, composer of operas and for twenty years the principal viola at the King's Theatre, together with one of an unnamed lady, were also exhibited this year.

Opie, Northcote, and Hodges became Academicians in 1787. In 1788 Opie showed five portraits and "A Child and Dog," but for some years after this he sent fewer pictures to the Academy, and these were all portraits. The amount of work done must not be measured by this, for he was now busily occupied with work for the engravers.

Between 1786 and 1789 he painted seven Shakespeare pictures for Boydell; a view of St. Michael's Mount from the beach at Marazion for Birch's "Delices de la Grande Bretagne," published in 1791; three for "Macklin's Poets," published 1788-9; and four for his Bible, which appeared 1790-3. Eleven of the engravings in Hume's "History of England," published by Bowyer in 1806, were also from paintings by Opie.

Robert Bowyer, for whom Opie painted, among others, his fine pictures of "Mary of Modena quitting England," and "Elizabeth Grey petitioning Edward IV" had a most romantic story. When a young man he was offered a chance of going to America as supercargo on a merchant vessel. He would have gone, for no better opening seemed likely to present itself; he was poor also, and wished for money to make a home for Mary Shoveller, a good and charming young girl to whom he was engaged. But even the money for a likeness of himself as a keepsake was beyond his purse, so he



ROBERT BOWYER.

By permission of the owner, Miss Lucy Stratton.

determined to paint it by the aid of a mirror. The result was so good that a gentleman in the office, to whom Bowyer showed it, offered him a guinea if he would paint him as successfully. This was done, and the gentleman's satisfaction with his bargain led to a determination on Bowyer's part to give up the American scheme and try his luck in London. He had lessons from Smart, the miniaturist; took a house in Berners Street; and achieved such success as a portrait painter that he was able to marry Mary Shoveller and keep a footman.

After a while he gave up painting and started as a publisher; moving from Berners Street to a house in Pall Mall, where the paintings by various artists who were illustrating his "History" were exhibited. The immense cost of publishing it nearly ruined him, and he was compelled to have a lottery to sell the pictures. The Bowyers had only one child, a daughter who died at about the age of eighteen. Shortly after her death a young girl of the same age came to London to have some wax models engraved by Bowyer. The work was likely to take some time; the girl was beautiful and modest; Mrs. Bowyer, kind and motherly, still feeling the void caused by her recent bereavement, invited the young modeller to become her guest until the engravings were completed. Catherine Andras gladly accepted the offer, and the visit was lifelong, for the Bowyers adopted her as a daughter.

Catherine Andras discovered her talent just as accidentally as Bowyer himself. The youngest of four sisters who kept a shop for toys and perfumery at Bristol, she was much perturbed by the non-arrival of the dolls they had ordered for an approaching fair. Catherine, then seventeen, decided to try if she could make some. She modelled the heads in wax, dressed her dolls in the costume of the "Redmaids"—a school well known in Bristol—and the result was so good that their shop-window became a centre of attraction. Encouraged by this success, she tried her hand on portrait busts, beginning with her own family. In these she exercised great ingenuity, colouring the wax after nature, and inserting eyelashes and eyebrows of the finest hair and fur. The Polish patriot, Kosciusko, came to Bristol, and Catherine modelled his bust. It was this portrait that introduced her to the notice of the Bowyers. Catherine Andras exhibited at the Academy for the first time in 1799. She was appointed modeller in wax to

Queen Charlotte, and supplied the wax effigy of Nelson which was used at his funeral, and is now in Westminster Abbey. She is believed to have entered the Bowyer household about 1799 or 1800, and Opie painted her at some date subsequent to that event.

Apart from business matters it is not very likely that Opie had much intercourse with the family during his first marriage. The Bowyers were quiet, serious folk; Baptists, and in later years strong supporters of the anti-slavery movement. After Opie's second marriage they became more intimate, and as years went on Mrs. Opie became bound to them by kindred sympathies; both of the Opies are believed to have visited the Bowyers at the house they took at Byfleet about 1802.

Opie does not appear to have painted anything for Bowyer's Bible; the idea for which originated during a visit to Paris made by the Bowyers and Catherine Andras during the short peace of 1802, when Robert Bowyer collected many prints and engravings on religious subjects. War broke out again, and, like Boydell, Bowyer found his print-dealing business ruined by the impossibility of importing engravings. More resourceful, however, than Boydell, he appealed directly to Napoleon, and by tactfully working on his wish to be considered a patron of the fine arts, obtained an autograph letter from him:

“Let Mr. Bowyer refer this matter to the French Consul, Mr. Otto, and if he sees no objection, let a passport be granted to Mr. Bowyer's agent.

“BUONAPARTE.”

Washington had given him the same privilege during the American War, so the turmoils that crippled trade had little effect on Bowyer, who was able to bring into the country numbers of valuable prints and engravings, have his country house at Byfleet, and his business premises in Pall Mall, and adopt another young girl (niece of Mrs. Bowyer) whose grand-daughter supplied these facts.

After a lapse of about fourteen years Bowyer took to painting again, and felt a desire to see and sketch his old patron, George III (to whom he had once been miniaturist), then living in great seclusion at Windsor. He went down there with Bromley, the



CATHERINE ANDRAS.

By permission of the owner, Miss Alice M. Westerdale

engraver. They attended service at the Royal Chapel one week-day, sitting where a good view of the poor old King was obtainable. Bowyer took a likeness on his thumbnail; Bromley on his boot-top. Returning home with as little delay as possible, Bowyer went to the King's hairdresser and procured one of his wigs; aided by this he made a sketch and took it to the Prince Regent. Was it policy or some glimmering of affection for his afflicted father that dictated the Regent's action when he told Robert Bowyer that the likeness was so affecting that he could not bear to have it published? He asked Bowyer to fix his price for it, and bought it for fifty guineas.¹

The Bowyers' hospitality was in one case sadly abused. They befriended a young woman named Parkes, who had artistic tastes: among other accomplishments she modelled skilfully in butter, a plastic material which, in spite of its perishable nature, must have been peculiarly favoured by aspiring womanhood, for Mrs. Nollekens was furiously jealous of another fair butter moulder named Wilmot, who came to submit her models of animals to Nollekens for criticism. The woman Parkes, clever and not over-scrupulous, contrived to make herself useful to Bowyer in his business. Gradually she worked herself into his confidence, and as he grew older made herself indispensable to him. At last he took her into partnership; to the chagrin of his family some of his engravings were signed "Bowyer and Parkes," and when Bowyer died they were mortified to find that the business had been left to Parkes, subject to a life charge on it for Mrs. Bowyer.²

Although it is reported that Wolcot said Opie's talent lay in the direction of landscape, very few are recorded. Mr. Rogers gives five, three of these being views of St. Michael's Mount from different points, in the collection of Lord St. Levan; five others evidently of little value were sold at Opie's sale in 1807. The only landscape engraved was that done for the "Delices de la Grande Bretagne": Mrs. Molesworth etched one of the St. Michael's

¹ Was this the portrait mentioned by Thackeray, in "The Four Georges," as hanging in the apartment of the Landgravine of Hesse-Homburg?

² From manuscript notes relating to the Bowyer family, taken down by Mrs. Asquith from the reminiscences of Mrs. Stratton, Mrs. Bowyer's niece and adopted daughter, and used by kind permission of Miss Alice M. Westerdale, grand-daughter of Mrs. Stratton.

Mount pictures also. Holcroft criticized another in his diary under date October 19, 1798: “. . . Called on Opie; saw his view of St. Michael's Mount, a moonlight, the manner hard, but the scenery and effects grand, and the composition good.”

Five portraits each year were shown in 1789 and 1794, two in 1790, three in 1792, while in 1791 and 1793 Opie was not represented at the annual exhibition. We have no means of telling why Opie, a frugal man, laid himself open to the penalty of five pounds imposed on any Academician under the age of sixty who failed to exhibit at least one work. He was at Stonehouse, Devon, during some portion of 1791; painting Mr. William Clark, of Meavy, and his family: possibly he was away from London when the time came for sending in pictures. There is another large family group of portraits in 1793—the Westcotts, of Kingsbridge, Devon—and his abstention then may have been from the same cause; the expense and risk of carriage being a good reason for failing to show. During the years 1787 to 1794 the most notable of his sitters were the Countess of Altamont, afterwards Marchioness of Sligo; Lady Apsley; Lord Kenyon (the Chief Justice who threatened fashionable ladies with the pillory if they persisted in keeping faro-banks at their houses), in his robes as Master of the Rolls; the future Lord Bateman and his sister Anne, one of Opie's fine pictures in the manner of Reynolds; Lord Bagot; Edmund Burke; and Fuseli, painter of nightmares, who swore in nine languages and captured the hearts of his fellow Academician Mary Moser, and Mary Wollstonecraft. His brother artists stood in dread of Fuseli's sarcasm. Northcote's tongue was sharp enough, but he spoke his mind openly: Fuseli's venomous speeches were made behind the victim's back, and neither friend nor foe escaped. If Haydon's account of Fuseli and his studio is to be believed, the artistic temperament showed itself in the eighteenth century by as marked deviations from the commonplace as it does to-day, but with a difference. Calling on Fuseli in 1804, Haydon found himself in “a gallery or show room, enough to frighten anybody at twilight. Galvanized devils—malicious witches brewing their incantations—Satan bridging Chaos, and springing upwards like a pyramid of fire—Lady Macbeth—Paolo and Francesca—Falstaff and Mrs. Quickly—humour, pathos, terror, blood, and murder, met one at every look! I expected the floor to give way—I fancied

Fuseli himself to be a giant. I heard his footsteps and saw a little bony hand slide round the edge of the door, followed by a little white-headed, lion-faced man in an old flannel dressing-gown tied round his waist with a piece of rope, and upon his head the bottom of Mrs. Fuseli's workbasket."¹ After this, and Northcote's painting gown, "principally composed of shreds and patches, . . . perchance . . . half a century old"—"By Cot, he is looking sharp for a rat," said Fuseli—it is hardly surprising to find that Opie was careless in his personal appearance. Cosway, with his mulberry silk coat embroidered with strawberries, seems to have represented the exception, not the rule, with regard to dress in artistic circles.

Sir Martin A. Shee, in a letter written to his brother during October 1789, describes his first impressions of Opie :

"I have been introduced to Mr. Opie, who is, in manners and appearance, as great a clown and as stupid a looking fellow as ever I set my eyes on. Nothing but incontrovertible proof of the fact could force me to think him capable of anything above the sphere of a journeyman carpenter—so little, in this instance, has nature proportioned exterior grace to inward worth. He approved of my copy, and told me (to use his own expression) he would be glad to see me *any time at all*. I intend calling upon him occasionally ; for I know him to be a good painter, and notwithstanding appearances are so much against him, he is, I am told, a most sensible and learned man."²

The rough, unpolished Cornishman had become a very well-known character—the more so for this marked contrast between his personal appearance and intellectual powers. On one occasion Northcote and Opie travelled together by stage coach to Exeter. There Opie changed for the Cornish stage, and after he had left them a fellow traveller asked Northcote who he was. Northcote said it was Mr. Opie, the painter, on which the young man expressed regret that he had not known it earlier. Northcote confessed that he did not try the effect of his own name. Perhaps the Exeter stage had improved since 1752, when an advertisement in the *Salisbury Journal* shows that it took from

¹ "Life of Benjamin Robert Haydon," edited by Tom Taylor.

² "Life of Sir Martin Archer Shee," by his son, M. A. Shee.

Monday to Thursday for the journey, but even so there would be ample time for fellow passengers to make either a favourable impression or the reverse before they parted. Another story of Opie's conversational powers is told by Northcote. They dined together at a banker's in the City, and argued together all dinner time on some "ridiculous controversy" about Milton and Shakespeare. They disputed for argument's sake, neither being sincerely convinced of the soundness of his contentions, and Northcote was "heartily ashamed," when a listener exclaimed, "Lord! What would I give to hear such men as you talk every day."

A letter from Opie, which is enigmatic for want of the year and name of the recipient, was given as a curiosity to J. T. Smith by Northcote. Presumably it was sent to the latter: if so its formality makes it probable that this letter was written during the earlier years of their friendship, so, although August 23 fell on a Sunday three times during Opie's London life—in 1789, 1795, and 1801, the chances are greatly in favour of the first date:

"Sunday, Aug. 23.

"DEAR SIR,

"Without pretending to feeling or sentiment, I am really grieved at my treatment of you, but by G—d! I cannot help it:—I am served by others worse.

"I am now in the state of a losing gamester, and must consent to throw away all my journey if I do not put a day or two more to it. To attempt to make any more engagements would be ridiculous and contemptible; if you should not go the day you propose and will let me have a line of information, I will endeavour to meet you, but I cannot desire you to place any confidence in one who has none in himself.

"I am your humble servant,

"J. OPIE."¹

The nature of the difficulty Opie was placed in seems evident.

¹ While this book is printing, Mr. Jas. Tregaskis, "the Caxton Head," offers the original for sale. His catalogue supplies the date as "circa 1807," and suggests that the letter was written during the preparation of the lectures for the Royal Academy which caused his death. Comparison of dates will show this to be impossible, and its despairing tone is only another testimony to Opie's highly-strung nervous temperament.

Without too great a stretch of imagination we can conceive him delayed at some country house by the whims or procrastination of a wealthy client, and so forced to break other engagements: one with his correspondent. If this was Northcote, it may have been the Exeter journey alluded to.

Although we now put Northcote's work on a lower level than Opie's, his contemporaries held him in repute. In the diary of Henry Crabb Robinson, under the date of May 4, 1825, he records a conversation at a house dinner at the Athenæum, when Sir Thomas Lawrence and Turner, discussing the Academy exhibition for the year, disagreed about its quality. Turner thought it superior to those of Sir Joshua's time; Lawrence denied it. "He said two or three paintings by Sir Joshua, with one by Northcote or Opie, made an exhibition of themselves."¹

In the "Memoirs of Haydon" there is another slightly different estimate of art at the end of the eighteenth century where Opie is given an honourable place: "At this time the English Historical School was at a very low ebb. Two pictures by West, one or two by Fuseli, with one by Opie, and another by Sir Joshua, were the Historic masterpieces of the age. They could have been hung in one room of moderate dimensions."² It is instructive to read these criticisms and compare them with the estimation in which each artist is held to-day. Time is the touchstone of merit.

The success of Opie's earliest historical pictures, "James the First" and "Rizzio," brought him well-meaning suggestions from his admirers. One, signing himself "Staffordiensis," wrote a letter which was published in the *Gentleman's Magazine* for August 1788: "Mr. Opie's genius is principally turned to historical picture. And where can he find a nobler subject than that of Maria Theresa?" Mr. Polwhele, who sent Opie to the kitchen a few years earlier, had recently published a poem on Maria Theresa in "English Orators": he wrote to Opie, enclosing a copy of his poem. The artist replied:

"I think the subject you suggest is a fine one, and should have no objection, provided it falls in with Mr. Macklin's plan, to attempt it; but before I speak decisively on it, I should wish

¹ "Diary of Henry Crabb Robinson," edited by Thos. Sadler.

² "Memoirs of B. R. Haydon," by F. W. Haydon.

to see the historical account of the event, as I should stand in need of more minute information on many points than the poem affords, or than it was necessary it should as a poem. If you will be so good as to inform me where this information is to be had, I will endeavour to procure it; and if, after attentive consideration, I find it equal to the expectations already raised in me, I will speak to Mr. M.[acklin] on the subject; but cannot after all promise to be successful, as I am afraid he will object to having any subject taken from a living poet;—an objection which I hope is far enough from being removed on your part, and my Cornish oratory I doubt will not be strong enough to remove it on his.”¹

Apparently Macklin was adamant on the point of excluding living poets, for no picture relating to Maria Theresa can be traced. The reflection that their predecessors also had to bewail the coyness of publishers, may bring consolation to hapless minor poets of the present day. Another suggestion made by a correspondent of the *Gentleman's Magazine*—the visit of Louis XIV to the deathbed of James II—met with no more encouragement. Evidently Opie preferred to choose his own subjects.

It is rather difficult to find out Opie's charge for portraits after he came to London. Mr. Luttrell entered a payment to Opie of four guineas in 1782, without stating if it was paid on account for his portrait, or in full. Pasted on the back of the canvas of his portrait of Mr. Jackson, a surgeon in the Navy, painted in 1787, and now owned by the Rev. J. H. de Courcelles, is the artist's autograph receipt for five guineas—half the price of the portrait. The painting is somewhat sketchy, so it is not improbable that the ten guineas Opie had for it was less than he obtained for more highly finished heads. Opie is hardly likely to have fixed his usual charge lower than Northcote, whose prices rose successively from eight guineas a head prior to 1784 to ten guineas between that year and 1788, fifteen guineas until 1794, while after that he asked twenty guineas.²

¹ “Traditions and Recollections,” Rev. R. Polwhele.

² Opie's receipt for 250 guineas, from Boydell, for the scene from “Timon of Athens” is now (July 1911) on sale at Mr. James Tregaskis's with the letter mentioned on p. 74.

June 20 1867
Received of Mr. Pickens the sum of
Twenty Guineas being the remainder
of the sum of Ten Guineas for
the purchase of Pickens' ...
J. H. de Courcelles

A RECEIPT WRITTEN AND SIGNED BY JOHN OPIE.

By permission of the Rev. J. H. de Courcelles.

CHAPTER VIII

DISSENSIONS IN THE ACADEMY—OPIE ON COLOUR

“LONDON, Decr. 24 [1789?].

“MY DEAR FRIEND,

“I take care to inform you at the beginning that I have not neglected the opportunity of writing within four days after my receipt of yours, for you see if you should not be able to find it out yourself I might be counted a lazy dog, & if I was, it would not be far from the truth perhaps—but now to business. The brushes which thy soul lusteth after I am sure were sent some time ago—however to quiet thy cravings a dozen or two more shall accompany this. I hope they will not *fall out* before their arrival—you ought not to expect a friendly letter from me now at least, for I am painting at present a scene from Timon of Athens & have been for some months rummaging up all the villainies & miseries of human nature that I can think of in order to possess myself as fully as possible with the true spirit of hatred of mankind, or to comprise it in one word misanthrosity; & just as I had begun to damn them all in the lump heartily in comes your cursed good natured letter & puts me in good humour in spite of my teeth—I suppose I shall not be able to get into a *good* diabolical mood again not this fortnight—the weather indeed may be of some use towards recovering my ill humour, but then, as the devil will have it, it prevents my making any use of it, for it is so foggy & dark you can’t see the end of your nose—I can’t help envying you a good deal to enjoy perpetual sunshine while we are forc’d to put up with a miserable apology for daylight & that but for 3 or 4 hours out of the four & twenty—The scene I am about is in the wood where Alcibiades and two whores come to visit him & he gives them money & counsel &

withal damns them heartily—You will be sorry to hear that Sir Joshua is almost blind & has left off painting or nearly so—he has totally lost one eye ('so thick a drop serene has quenched its orb,' you see I have read Milton too)—Poor painting! It is like a Welsh rabbit, it has neither head or [*sic*] legs now—last year, Gainsborough died, who was really a very great man, & for this six months Sir Joshua has also been lost to the Art—I think I have heard you say you was a particular acquaintance of Henderson, of Oxford or Bristol I think he was & was thought an extraordinary man—he is dead too.”¹

The situation in the art world during this year is thus summed up in the “Life of Reynolds,” by Leslie and Taylor: “Sir Joshua Reynolds stood unapproached among the exhibitors of portraits, though Opie and Northcote had a respectable rank, and Hoppner, Beechey, and young Lawrence were rapidly rising. Romney never exhibited and Gainsborough was gone.” At the end of the year, as we read in Opie’s letter, Sir Joshua had also dropped out of the ranks, so far as active work was concerned, and the veteran artist, no longer able to prove his superiority to the jostling, envious crowd he had led so long, found his authority as President shaken. For a long time dissensions had agitated the Academy. Reynolds was getting old, and with age more dogmatic, but his long presidency, and the unabated zeal with which he still carried on the duties of his office, ought to have been sufficient excuse if, in his anxiety for the good of the Academy, he overstepped the legal bounds of a President’s authority. Opie was unswerving in his loyalty, but there was a strong hostile element under the leadership of William Tyler.

There had been slight friction for some time over the chair of Perspective, which had been vacant since the death of Samuel Wale in 1786. Reynolds desired to see this filled, and favoured the candidature of Joseph Bonomi; a native of Rome who had come to England at the request of the brothers Adam to help them in architecture and decorative work. Bonomi’s fitness for the post was not questioned: he was undoubtedly better qualified than the candidate favoured by the opposition: the very head and front of his offending was that he happened to be Reynolds’s nominee. On

¹ Letter from John Opie, R.A., to the Rev. John Owen. By kind permission of Mrs. Austin Dobson, from the copy in her possession.



MRS. MARY BOWYER.

By permission of the owner, Miss Lucy Stratton.

the other hand it must be admitted that Reynolds acted injudiciously in openly supporting Bonomi, who was not a member of the Academy. Had he waited until Bonomi was elected as Associate, it would have deprived his adversaries of their strongest argument against him—that he was being elected for the purpose of becoming Professor of Perspective: an implied slight on existing members of the Academy. This indiscretion on the part of Reynolds was attributed to a desire to oblige the Earl of Aylesford, Bonomi's patron.

In November 1789 Bonomi was put up for election as Associate. Then the trouble grew. He was opposed by Sawry Gilpin, and the voting being equal, Reynolds, as President, had the casting vote. He gave it for Bonomi. In 1790 there was a vacancy in the ranks of Academicians in consequence of the death of Meyer, and Bonomi offered himself for election. Reynolds used all his influence in his favour, but the malcontents supported the claims of Edward Edwards, who, since 1788, had temporarily filled the vacant professorship. Before the election, however, they decided to abandon Edwards for Fuseli, whose superior artistic claims made him a stronger opponent of the President's favourite, although it necessitated the abandonment of their objection that Bonomi was a foreigner.

Edwards asked permission to give a specimen lecture before the Academicians and Associates. He was told that candidates for the Professorship of Perspective must submit a drawing. Edwards declined to do so on the grounds that he was no longer a boy.

On the evening of the election (February 10, 1790) Bonomi's drawings were brought into the room, and Reynolds, being dissatisfied with their inconspicuous position, himself placed them on the table. Some of the Academicians resented the introduction of these drawings as premature; the object of the meeting being to elect an Academician, and not a Professor of Perspective. Reynolds's appeal to them to "elect him who was qualified and willing to accept the office of Professor of Perspective" added to their irritation. In reply to a question by Tyler, Reynolds admitted that it was by his orders Bonomi's drawings were there. Tyler then moved, and Banks seconded, a resolution that the drawings should be put out of the room: this was carried by a

large majority. Reynolds asked to be allowed to explain: he was refused a hearing. This was a gross act of discourtesy in any case: doubly so to a man of his years and position in the world of art. Fuseli was then elected Academician by twenty-one votes to Bonomi's nine. Reynolds, who had been President ever since the foundation of the Academy in 1768, left the chair, fully determined never to occupy it again. The next day he resigned, his letter to the Secretary being so strongly worded that he was persuaded to withdraw it for another more moderate in tone. In vain the King expressed a wish that he should reconsider his decision: Reynolds held to his resignation.

The rudeness of the revolting Academicians might be excused during the heat of debate, but the final scenes should have been marked by courtesy and dignified formality. Instead of this, notice of a General Assembly, summoned for March 3, 1790, to consider a resolution thanking Sir Joshua for his able and efficient presidency, was sent him by the hands of the Academy errand-boy, in the form of a note closed with a wafer, and signed only by the Secretary: an informality which Sir Joshua, rightly or wrongly, took as a studied insult. He acknowledged its receipt in a letter of rebuke.

Meanwhile Reynolds's friends were preparing to act in his defence. At the meeting on March 3, Barry rose to ask a question about the resignation. He was over-ruled, and the resolution accepting Sir Joshua's resignation was carried: a further resolution being also passed summoning another General Assembly for March 13 to elect another President.

His friends now determined to express their sympathy, and Zoffanij drew up an address, which was signed by Barry, Opie, Northcote, Nollekens, Rigaud, Zoffanij, and Sandby, expressing approval of their President's action in exhibiting Bonomi's drawings. This was presented to Reynolds, and copies appeared in the papers. Public attention was thus drawn to the quarrel, and the matter was discussed freely in the public press and in pamphlets—which in the eighteenth century circulated freely on every conceivable question. One of these, supposed to have been inspired by Fuseli, attacked Reynolds's friends. With regard to Opie it said: "Opie is heavy, unelegant, and accidental in his characters. If the blackguard from whom he paints happens to

possess a head that hits his fancy, he imitates it without anything like discrimination. His David Rizzio is a dirty drayman, his Mary Queen of Scots a common barrow-woman, and her lady of honour a furious lady of the town. Yet the execution of them is bold and natural as far as relates to simple imitation ; for to that alone are the works of his pencil confined. He has not a mind to go beyond it." The evident animosity of this attack makes it unnecessary to refute the statements : abuse is not argument.

The pamphlet went on to assert that Opie and others of Sir Joshua's friends used heads painted on separate pieces of paper in composing their pictures, " and they fasten that which happens to suit their taste in a hole cut in the place it is intended to occupy. If the account of this ingenious contrivance should be a misrepresentation it may be easily confuted, but if it should be a fact it ought to be made known, for the advancement and honour of the art." We may be forgiven for doubting if the author of this "ingenious" statement was actuated purely by zeal for "the honour of the art." It reads more like a desire to bring a fellow artist into disrepute. Like most libellous assertions, it had a grain of truth for its foundation, for it will be remembered that in one picture, "The Assassination of James," Opie did insert three of the heads in this manner. Northcote also, Mr. Stephen Gwynn points out in the introduction to his "Memorials of an Eighteenth-Century Painter," when preparing designs for the woodcuts illustrating his "Fables," used an old print for the background, and cut spaces in it over which he pasted figures from other prints. But the suggestion is, of course, that the three Academicians attacked in the pamphlet, Opie, Barry, and Northcote, habitually used this method in arranging the composition of their pictures. The charge of plagiarism against Reynolds was not a new one. In 1775 Hone painted a picture he called "The Conjuror," a mysterious personage surrounded by various works of art, who pointed with a wand to a number of scattered prints, under which were slightly indicated certain of Sir Joshua's pictures which resembled them in design. Hone actually had the audacity to send this to the exhibition of 1775, but of course the hanging committee rejected it. He then had a show of his own, and hung "The Conjuror" in the most conspicuous position.

The pamphlet went on to suggest as a subject for their brushes

“The Apotheosis of Sir Joshua.” Barry was to do the upper portion, showing Sir Joshua “borne in due solemnity to the skies.” “The lower part of the canvas, offering a view of hell, with the Academicians who voted against Mr. Bonomi grinning in torments, must owe all its horrors to the damning pencils of Messrs. Opie and Northcote, and if they should want a fiend or two to complete the whole, they may sit to each other. Mr. Fuseli will then, I trust, revenge the treatment of his friends by painting a scene in ‘Measure for Measure,’ where he will represent the three foregoing painters as inhabitants of the ‘thrilling regions of thick-ribbed ice.’”¹ See, how these *artists* love one another.

The publicity given to these internal dissensions brought about a reaction among the Academicians in favour of Reynolds. On the 13th they abandoned the idea of electing a new President, passed a resolution explaining their action in the Bonomi affair, and appointed a deputation—West, Sandby, Opie, Copley, Cosway, Farington, Bacon, and Catton—to wait on Sir Joshua and ask him to withdraw his resignation. The deputation was received with evident pleasure by the veteran artist; he consented to forget recent differences, and invited them to dine with him. He refused, however, to take the chair again unless invited by the King, but this little point of etiquette was soon smoothed over, and the Council of March 18th, was presided over by Sir Joshua.

The same letter to the Rev. John Owen in which Opie lamented the loss of Reynolds’s sight answers a query of his friend on the subject of colour—“this Cleopatra of the art,” as Opie called it in his fourth lecture :

“You bother me about yellow, & about flesh colour, & about receipts and precepts. Lord! I am a fellow very unfit to teach—I am trying to learn. I will tell you all as soon as I know it—I believe one kind of yellow is as good as another, a little more or a little less white will make it what you want—you must fire away boldly & when it is too red or yellow put more white—when it is too white add more yellow or red—then dash in your blue & green & purple, & as soon as you have got it to look

¹ From a pamphlet quoted in Northcote’s diary, reproduced from “Memorials of an Eighteenth-Century Painter,” by kind permission of Mr. Stephen Gwynn, M.P.

like something stop and bless God for it—this is my way, & all the way I know—What, are you answered? do all you can without glazing first, then do all you can with glazing in the face, as well as everywhere else, are you answered yet?—You talk of coming over & living in a garret, but is it for Nabobs to live in garrets, is that the place, after being carried in palanquins & riding on Elephants (for Humphreys talks of his having received messages just as he was going to mount his Elephant & why should not you) for a man to settle in, no, I hope to see you here riding on your Elephant or in a chariot drawn by tigers, scattering gold among the populace—remember you were to bring over a cargo of wild beasts which I will paint from time to time—Make haste, put money in thy purse, cram it full, & come over with all speed, & doubt not but to find the Garret ready & paint & brushes & canvas & oil & all other delights fit for a man & a philosopher in the eighteenth century & there we'll do—we'll do, we'll do! Mrs. Reynolds lives at Kew & we have not seen her for some time—Mrs. O[pie] is very well & talks of you with great pleasure & is very impatient for the time of your coming—you seem to complain of not receiving any letters from me, I have answered all but one I believe—so in number I am not so far behind—God bless you & believe me most sincerely your's,

“J. OPIE.”¹

Few letters are more self-revealing. Here we have affectionate raillery mingled with a pretence at moroseness and cynicism: boyish playfulness drifting off into testiness at his pupil's desire for a hard-and-fast rule. We get a glimpse of the true artist, striving ceaselessly after an ideal of perfection that always eludes him. Now it is, “Lord! I am a fellow very unfit to teach; I am trying to learn”: ten years later his despairing cry is, “I shall never be an artist!” His fellow artists had a higher opinion of his skill than he had himself. West said of him: “The truth of colour, as conveyed to the eye through the atmosphere, by which the distance of every object is ascertained, was never better expressed than by him.” C. R. Leslie, who belonged to the following generation, when the influence of Opie's strong per-

¹ Letter from John Opie, R.A., to the Rev. John Owen. By kind permission of Mrs. Austin Dobson, from the copy in her possession.

sonality had passed away, and a more dispassionate opinion of the artist might be expected, wrote: "If, with respect to one most important element of Art, and that too colour, I dissent from so great a painter as Reynolds, I do but follow Opie, whose opinion has carried with it that of every succeeding artist of eminence."¹

In his lectures, Opie warned his pupils against supposing that a great colourist could be made by studying the laws of optics and chemistry. He said:

" . . . It may be thought necessary that he should study the laws of optics, be intimately acquainted with all the phænomena [*sic*] of the reflection and refraction of light, of its composition, and divisibility into red, orange, yellow, green, blue, purple and violet-coloured rays, and that he should examine into the nature of the surfaces and textures of different bodies, by which they absorb, divide, transmit, or reflect light, and consequently give birth to that astonishing variety of hues, under which they are exhibited to the eye.

"These are studies which, doubtless, ought not to be altogether discouraged; for, not to speak of the pleasure that must result to the artist, from his being able truly and solidly to account for all the various appearances of light, he cannot, of course, be too well acquainted with the nature and properties of those colours, by whose instrumentality he is to give life and energy to his future designs. But it cannot be improper to inform him that too much stress may easily be laid on knowledge of this kind; Titian, Rubens, and Vandyck probably knew nothing of the divisibility of light, and little more, perhaps, of the laws of optics, than what must necessarily result from practice; and it must reluctantly be confessed that the rest is but remotely connected with the art, and that the discoveries of Newton and Berkeley, however sublime and beautiful, are but little calculated to assist the production of the sublime and beautiful in painting."²

This is interesting because it shows that Opie kept well abreast of scientific progress. If his education began late, the delay was counterbalanced by his mental activity when the impediments were removed. But shrewd common-sense kept him from the error of

¹ Preface to "Handbook for Young Painters," C. R. Leslie.

² "Lectures on Painting" (Lect. IV, "On Colour"), J. Opie, R.A.

over-estimating the importance of his newly acquired knowledge. He saw that arbitrary laws were as nothing to the heaven-born gift of vision granted to the true artist, and so he insisted on putting science into the proper place as handmaid of art and not mistress.

Although he placed colour after design and chiaroscuro in order of importance, Opie waxed eloquent in his praise of it:

“Colour, the peculiar object of the most delightful of our senses, is associated in our minds with all that is rare, precious, delicate, and magnificent in nature. A fine complexion, in the language of the poet, is the dye of love, a hint of something celestial: the ruby, the rose, the diamond, the youthful blush, the orient morning, and the variegated splendour of the setting sun, consist of, or owe their charms principally to, colour. To the sight it is the index of gaiety, richness, warmth, and animation; and should the most experienced artist, by design alone, attempt to represent the tender freshness of spring, the fervid vivacity of summer, or the mellow abundance of autumn, what must be his success? Colouring is the sunshine of the art, that clothes poverty in smiles, and renders the prospect of barrenness itself agreeable, while it heightens the interest and doubles the charms of beauty.”¹

But Opie did not confine his remarks to abstract colouring; he gave his pupils some practical hints that are of extreme interest because they give us some insight into his own experiences and manner of working:

“Colour being, exclusively and solely, an object of sight, must obviously be less under the power of language than almost any other part of the art. The student, however, may be told that the freshness and brilliancy of colours depend, in a great measure, on their purity, that is, on keeping them as little mixed together, as little muddled by vehicles and subsequent attempts to mend the first touches, as the power of the artist and the nature of the subject will admit of; and the brilliancy may be still further increased by judiciously contrasting them with their opposites. Red, for instance, will have a more lively effect in the neighbourhood of blue; and yellow, opposed to purple. White will increase in vivacity by being near black, and black will appear more

¹ “Lectures on Painting” (Lect. IV, “On Colour”), J. Opie, R.A.

intense if placed on a ground of white. Laying them also in situations admitting of instantaneous comparison is another mode of heightening the apparent vivacity of colours. The ill-looking may appear well-favoured if accompanied by those that are worse : thus, a moderately lively red, or yellow, will appear brilliant if surrounded by others of the same class, but of a more depraved quality. Richness and transparency may be obtained by glazing, and passing the colours one over another without suffering them to mix ; and harmony is secured by keeping up the same tone through the whole, and not at all by any sort of arrangement, as some have erroneously supposed. These circumstances will be plain and intelligible to all who are a little initiated in the theory and management of colours ; but they will also find, to their sorrow, that brilliancy and freshness may easily be pushed into rawness and crudeness ; that transparency may easily degenerate into flimsiness and want of solidity ; that harmony easily slides into jaundice and muddiness ; that spirit and cleanness of touch quickly run into hardness, and softness into woolliness and want of precision :—and, between these almost meeting extremes, who shall tell them when and where to stop ? This is altogether beyond the power of words, and is attainable only by a good organ, long practice, and the study of nature and the best masters.

“In studying and copying the works of old and celebrated masters, it is proper, however, that the student should never lose sight of one circumstance, which is, that they are often, if not always, so changed by time, dust, and varnish, that it is necessary to consider, rather what they once were, than what they are at present. He must acquire the power of seeing the brilliancy of their tints through the cloud by which it is obscured : otherwise he will be likely to imbibe false notions on the subject, and become a colourist of his own formation, with ideas equally remote from nature and from art, from the genuine practice of the masters and the real appearance of things. It would be as tedious as useless to enter here into a detail of the various materials used in painting, and the different modes of applying them, the proper knowledge of which it is the province of experiment and practice alone to teach. Suffice it to say, that the genuine principles of colouring are the same in all, and that, under skilful management, they are all capable of producing admirable

effects ; but, though every student may safely be left to his own choice of his vehicles and instruments, it is highly necessary to caution him against any undue reliance on them, and to remark, that much imposition and quackery has at all times prevailed in respect to this comparatively insignificant part of the art.”¹

Opie’s practical hints on colour in his lectures included a thoughtful comparison of the different methods of Rubens and Titian. “In comparing Rubens with Titian,” he said, “it has been observed, that the latter mingled his tints as they are in nature, that is, in such a manner as makes it impossible to discover where they begin or terminate ; Rubens’s method, on the contrary, was to lay his colours in their places, one by the side of the other, and afterwards very slightly mix them by a touch of the pencil. Now, as it is an acknowledged principle in the art, that the less colours are mingled, the greater their purity and vivacity, and, as every painter knows the latter method to be the most learned (requiring a deeper knowledge of the subject), to be attended with a greater facility, and, if properly managed, with greater truth and vivacity of effect, it must follow that this difference in their practice, which has been adduced to prove the inferiority of Rubens to Titian, indisputably proves the reverse ; and, though it must be allowed perhaps that, in practice, he at times uncovered too much the skeleton of his system, and rendered his tints too visible for a near inspection, I can have no doubt that, on the whole, he was the most profound theorist ; that more may be learnt from him respecting the nature, use, and arrangement of colours, than from any other master ; and that, had he not been, in some measure, the dupe of his own powers, his name would have stood first in the first rank of colourists.”²

In spite of the fact that Opie, at various times, painted in the styles of other artists, he discouraged imitation : “A painter ought to consider, compare, and weigh in the balance of reason, the different styles of all distinguished masters ; and whatever mode of execution he may choose to adopt, his imitation should always be general, and directed only to what is truly excellent in each ; he may follow the same road, but not tread in the same footsteps . . .” The result of individual imitation is summed up in

¹ “Lectures on Painting” (Lect. IV, “On Colour”), J. Opie, R.A.

² *Ibid.*

his criticism of the school of Rubens : "The best of their works are now probably, and not improperly, attributed to him, from whose mind the principle that directed them, emanated. From him they learned to weigh the powers of every colour, and balance the proportion of every tint; but, destitute of his vigorous imagination, the knowledge of his principle became, in their hands, a mere palliative of mental imbecility, (leaves without trunk,) and served only to lacquer over poverty of thought and feebleness of design, and to impart a sickly magnificence to stale mythological conceits, and clumsy forms of gods without dignity, goddesses without beauty, and heroes without energy; which disgust the more, for the abortive attempt to conceal by colouring the want of that which colour can never supply."¹

Opie never lavishly imitated another artist; there is always an individuality about his work which proves the master's hand. With him, eye, hand, and brain contributed harmoniously in whatever he undertook.

¹ "Lectures on Painting" (Lect. IV, "On Colour"), J. Opie, R.A.



CHRISTOPHER, JOHN AND ANN GULLETT.

By permission of their nephew, W. A. Geare, Esq.

CHAPTER IX

DEATH OF REYNOLDS—THE TREASON TRIALS OF 1794— A PRACTICAL JOKE

YOUNG Lawrence, who came to London in 1787, became a formidable rival of Opie: fashionable beauties found him far more flattering in his treatment of them than the blunt Cornishman—his method being the reverse of Opie's—for Lawrence drew them as they would like to be. Naturally there was some jealousy on the part of the older established artists at the newcomer's sudden popularity, and Reynolds seems to have fallen under suspicion of favouring Lawrence. The Academy quarrel about Bonomi had only just blown over when this assumed partiality of Reynolds became the cause of further unpleasantness. This time Boydell was the innocent promoter of discord. He was Lord Mayor for the year 1791, and, with the interests of art always in view, suggested to Northcote that it would be an excellent plan to establish a custom that each Lord Mayor should, on taking office, order a large historical painting from one of the best painters of the day—who must be a member of the Royal Academy—and present it to the City; either for the adornment of the Mansion House, or the hall of the Company he belonged to. Reynolds, it was reported, objected to this on the grounds that Aldermen neither understood nor cared for history and painting: they wanted nothing but portraits. He suggested that Boydell should establish the precedent by giving his own portrait by Lawrence. Reynolds was, and justly, annoyed at this report. He wrote to Northcote begging him to deny the story so far as Reynolds's own share in it was concerned:

“Mr. Desenfans told me yesterday a most extraordinary story [he wrote], that the Lord Mayor should say to me that he had

an intention of introducing whole-length portraits of Lord Mayors into the Mansion House, and that he added he intended to employ Northcote and Opie, and that I advised him not to employ them, but Mr. Lawrence.

“The reason I mention this to you is in hopes that you will help me in endeavouring to trace this story to its fountain-head.

“If my opinion is of any value, it is certainly your interest to detect this mischief-maker. I am far from thinking that the Lord Mayor is the author.”

Taking into consideration the highly electrical state of the Academy, and the recent accusations against him of favouritism, Reynolds's wrath at this unwarrantable attempt to make him answerable for a slight put upon a painter of Opie's standing, is excusable.

Lawrence was made an Associate this year (1791), and Ozias Humphrey (who might have been Opie's master) an Academician. Opie had a little dinner party on the evening of the election, with John Taylor, author of “Monsieur Tonson,” and Ozias Humphrey as guests. Opie left them in the evening while he went to the Academy to record his vote for Humphrey, and returned with news of his success. But his advocacy of Humphrey did not make him tolerant of his boasting. Humphrey had lived some time in India, and was fond of giving highly coloured accounts of oriental life. He liked to tell people that when he had leisure he called for his elephant and took a morning ride. Opie burlesqued this, imitating Humphrey's manner, and saying that if he went to India he should “ring for his rhinoceros, trot with his tiger, prance on his panther, canter with his camel, or dash off on his dromedary.”

Before the next election Sir Joshua was dead, and had been accorded a funeral of fitting grandeur as first President of the Royal Academy. The body was removed to the Academy the night before the funeral—not without opposition on the part of a recalcitrant section of his Academicians—and part of the Model School was enclosed to form a mortuary chamber. This was hung with black, relieved by sconces, and the body remained there until the next day, March 3, 1792, when, attended by a stately funeral procession—ten pall-bearers, all peers, and ninety-one

carriages—the great artist was taken to his last resting-place in St. Paul's. All the expenses were defrayed by members of the Academy, who subscribed thirty shillings each for that purpose. "Aye, girl! and I too shall be buried in St. Paul's!" exclaimed Opie to his sister. It was not vanity, nor love of ostentation: the peasant's son followed in the funeral with his fellow Academicians and saw the crowds that gathered to see the passing of a great painter; he felt the surge of creative thought in his own brain; he recognised the height to which he had already climbed, and knew that as yet he had barely reached his prime: this was the fitting end; the seal placed by the world on a successful life and its tribute to his art: strength, not weak boastfulness, prompted his prophetic utterance—"I too shall be buried in St. Paul's!" The reaction would come after, when he vainly strove to fix the elusive ideal on canvas, until the brush was thrown down with the despairing cry, "I shall never be an artist!"

West's influence at Court made his succession to Reynolds as President a foregone conclusion. The occasion was made the subject of mock letters of congratulation purporting to be written by various Academicians to their President, the author being "Anthony Pasquin." For some unknown reason the letters are dated 1794: that attributed to Opie is a not unsuccessful burlesque of his early familiar letters:

"MY DEAR BEN,

"I pant to give you a Cornish hug upon your exaltation. Who would have thought it that I should be an Academician and you the President? But some men 'are born to greatness, and some have greatness thrust upon them.' Happy Varlets! but enough of that. I have finished my *Cain murdering Abel*, for the rooms of Hanover Square. My *Joseph feasting his Brethren* is in great forwardness: this is intended as a present from the King to the Speaker of the House of Commons. I am now in the great act of fixing *Europa* upon the tremendous *Bull*; perhaps it may not be altogether unnecessary for *me* to inform *you*, that I took the story from one OVID, who lived upon his Gods, like the Bench of Bishops, and like them damned those he disliked. Do you think I may venture to depict the lusty beast in all his honours, without giving offence to trembling virginity or the peery matron? As

BARRY's so good at a *bull*, I at first thought of asking him, but I was not sure that he would not *but* me for my temerity.

"I am, Sir, your's [*sic*] &c.,

"J. OPIE.

"*March 30th, 1794.*

"*Near the Hog in the Blanket,*

"*Dirty Lane.*

"P.S. In Sir Joshua's time the Students were very negligent of their persons; I flatter myself you will not suffer such inattention to the points of *drapery* in future—if the *disciples* want *combs*, they may send to my house."¹

Kemble opened the new theatre of Drury Lane on April 21, 1794, with "*Macbeth*"; his sister, Mrs. Siddons, taking the part of Lady Macbeth. In his anxiety to reform theatrical traditions, he did away with Banquo's ghost in visible form. Barton Booth had made a step in this direction by at least preventing one sign of the spirit's bodily presence; he encased the soles of his shoes in felt, so that his approach should be noiseless. Conscience alone filled the empty chair at the banquet that night at Drury Lane, and playgoers were at once divided into two camps over such an innovation, in spite of the fact that the poet Lloyd had long before suggested it:

"Why need the ghost usurp the monarch's place,
To frighten children with his *mealy face*?
The King *alone* should form the phantom there,
And talk and tremble at the empty chair."

When we recall how little the eighteenth-century actors owed to realism or chronological accuracy; how Cleopatra appeared in hooped petticoat and powdered commode, and Othello wore cocked hat and knee-breeches, it is easy to imagine the sensation excited by Kemble's venture. Opie was very strongly against it. In his lectures he declaimed against "those who of late endeavoured to rob the play of *Macbeth* of the powerful and affecting incident of the Ghost. . . . Happily, however, for the true lovers of

¹ "Memoirs of the Royal Academicians," "Anthony Pasquin."

Shakespeare, the genuine feelings of the public have decided against this most barbarous mutilation, . . .”¹

Opie goes on to rejoice that Reynolds had not listened to the critics who blamed him for introducing a listening fiend behind the dying Cardinal in his picture for the Shakespeare Gallery of the “Death of Cardinal Beaufort”: “. . . happily for the real judges of painting, the illustrious artist in question, though warned, before the picture was finished, of the outcry that would be raised against his introduction of the busy, meddling fiend, did not give way to his squeamish advisers, but, confiding in his more refined taste, riper judgement [*sic*], and nicer feelings, boldly committed his claims to POSTERITY. . . .”²

It is doubtful whether any comparison can be drawn between the suggestive value of Reynolds’s painted conception of the death scene and a dramatic performance, where the cumulative power of words and actions aids the spectator’s imagination; and altered stage conditions prevent Shakespeare’s intention being taken as entirely conclusive. But if Opie’s imagination or prejudices demanded a fleshly ghost at Drury Lane, he was entirely satisfied with the picture, and it is good to read such unstinted praise of a brother artist—by the rules of the Academy no living artist’s works were open to criticism in the lectures, or there might have been other evidence to refute the assertion that Opie was jealous of his colleagues.

He said: “. . . the effect of the visionary devil, couched close, and listening eagerly behind the pillow of the dying wretch; which not only invigorates and clothes the subject in its appropriate interest and terror, but immediately clears up all ambiguity, by informing us that those are not bodily sufferings, which we behold so forcibly delineated, that they are not merely the pangs of death, which make him grin, but that his agony proceeds from those dangers of the mind, the overwhelming horrors of a guilty and an awakened conscience. This was the point on which rested the whole moral effect of the piece; it was absolutely necessary to be understood, and could by no other means have been so strongly and perspicuously expressed. An expedient, therefore, at once so necessary, so consistent with the spirit of

¹ “Lectures on Painting” (Lect. II, “Of Invention”), J. Opie, R.A.

² *Ibid.*

the subject, and so completely successful, far from being regarded as an unwarrantable license, is justifiable by all rules of sound criticism, and ought to be regarded as one of the most signal examples of the invention of the artist."¹

Then Opie waxes eloquent over the trammels imposed on art by an undiscerning public :

"It is to be lamented that this most poetical incident, producing equal effect, and proceeding from the same power of fancy, as that which caused the weird sisters to rise like bubbles and vanish with their enchanted cauldrons, which forged the air-drawn dagger to marshal Macbeth the way to Duncan, which dictated the resurrection of Banquo's ghost to fill the chair of the murderer, has not as yet been properly felt and appreciated according to its merits. So habituated are the people of this country to the sight of portraiture only, that they can scarcely as yet consider painting in any other light; they will hardly admire a landscape that is not a view of a particular place, nor a history unless composed of likenesses of the persons represented; and are apt to be staggered, confounded, and wholly unprepared to follow such vigorous flights of imagination as would—as *will* be felt and applauded with enthusiasm in a more advanced and liberal stage of criticism. In our exhibitions (which often display extraordinary powers wasted on worthless subjects) one's ear is pained, one's very soul is sick with hearing crowd after crowd, sweeping round and, instead of discussing the merits of the different works on view (as to conception, composition, and execution), all reiterating the same dull and tasteless question, *Who is that?* and *Is it like?*—Such being the case, it is no wonder that this work of our great painter has been condemned without mercy, by a set of cold-hearted, fac-simile connoisseurs, who are alike ignorant of the true end and the extensive powers of the art, who forget that Pegasus has wings to carry him unobstructed over mountains and seas, or who wish to have him trimmed, adorned with winkers, and reduced to canter prettily and properly on a turnpike road."²

His wrath at people who could not admire a landscape that was not a view is quaint when the artificial pseudo-classical landscapes of the eighteenth century are remembered. There is a

¹ "Lectures on Painting" (Lect. II, "Of Invention"), J. Opie, R. A.

² *Ibid.*

pathetic ring though about his revilings of those who would clip the wings of Pegasus. Opie cannot be classed with the great imaginative artists, but he too had his aspirations checked by the necessity of working for daily needs, and who can doubt that the capacity for suffering of ineffective genius exceeds that experienced by those who have the gift of facile expression.

“Anthony Pasquin’s” criticism of Opie’s Academy pictures for 1794 says: “Mr. Opie has not brought forward this year anything to surprise the world . . . an indifferent spectator would be led to imagine that he was concerned in a coarse woollen manufactory, as he seizes all possible occasions to array his personages in that species of apparel, from an emperor to a mendicant . . . his style of colouring becomes, in my opinion, more defective every year; it is now, in all his flesh, but little more than black and white, imperfectly amended by the mixture of brown oker! or some ingredient equally fatal to the purposes of truth.” “Pasquin” goes on to regret that it should be necessary to censure “a gentleman who is certainly distinguished from the daubing herd by some genius.”

“Anthony Pasquin” was rather too censorious, but there was a grain of truth in his criticism: masculine dress was no longer picturesque. A republican tendency to severity, and black or neutral colours, was fashionable—especially among the Reform party, who also abjured hair-powder and wore their hair cropped. This negligence was most marked in 1793 and 1794. It would account for the preponderance of black, and Opie’s too plentiful varnish would do the rest. That his colours were always dingy and monotonous can be easily disproved by an inspection of a number of his pictures.

The effects of the French Revolution went deeper than a reaction in favour of simplicity and sombreness of dress. Long wars, heavy taxation, and dear food, provoked widespread discontent among the lower classes. A wave of disaffection swept over the country: the warning note of Burke’s “Reflections on the French Revolution” was met by a Republican counterblast in Tom Paine’s “Rights of Man.” The Reform party openly rejoiced at the downfall of French monarchy: in at least one English town—Norwich—reputable townfolk danced round a tree of liberty to celebrate the fall of the Bastille. King Mob was

swayed by temporary gusts of passion in one direction or another : lauding Wilkes as a hero in 1769 ; breaking his windows and those of the Quakers in 1794 because they failed to illuminate when London went mad with joy over Howe's victory of "the glorious first of June." Their zeal on this occasion was carried to such an extreme that even the most loyal feared to be thought wanting in patriotism. The story goes that one timid citizen, harassed by fears of fire on one hand and the fury of the mob on the other, before venturing to put out his lights, printed in capitals a notice which he pasted on his door : "Two o'clock, gone to bed. If I am to light again, pray be so obliging as to ring the bell."

Political clubs and societies sprang up throughout London and the provinces where reform was actively debated. The most advanced of these was the London Correspondence Society (of which Francis Place was an active member), with branches in various provincial towns ; this was in direct communication with the Jacobins of Paris. A milder society of extreme Whigs and parliamentary reformers was "the Friends of the People," founded in the spring of 1792.

Opie took no active part in politics. He knew Francis Place, and many of his friends belonged to the extreme Whig party, yet Amelia Opie, his second wife, tells us that he read with delight and in a great measure agreed with, Burke's famous "Reflections," but still preserved an open mind so that he was equally ready to read "The Rights of Man" as soon as it appeared. Unbiased judgment like this was rarer then than now, for factions were hotter and prejudices stronger. Tolerance is a growth of the last fifty years.

Some of the glory of martyrdom attached to reformers of the eighteenth century. The Government had yet to learn that free speech acted as a safety valve. When we read of the repressive measures Pitt thought necessary, we can only wonder that the years during which Europe was one vast powder magazine passed so harmlessly in England. The Ministers vainly endeavoured to check the tide of reform. Members of the political societies were arrested in May 1794, there was a secret Committee to report on seditious practices, the Habeas Corpus Act was suspended for the second time during the reign—correspondence

to or from suspected individuals was detained and examined, there were domiciliary visits, and other official prying of a nature repugnant to Englishmen. And then, when the suspects were brought to trial on the charge of treason, the evidence produced by the prosecution was found to be so weak, that after Hardy, Tooke—who audaciously called Pitt and others in high places to give evidence of their former connection with Reform societies—and Thelwall had been acquitted, the other prisoners were discharged. Naturally they became heroes. The lady destined to be Opie's second wife is said to have publicly kissed Horne Tooke, one of the accused, on his acquittal. Was it the same fair partisan who insisted on pulling up the collar of his coat and wrapping her own silk handkerchief round his neck as he was being taken from the Old Bailey to Newgate one cold night during the trial? "Pray, madam, be careful, for I am rather *tickleish*, at present, about that particular spot," he said, with a grim humour.

A charge of treason, even such an abortive one as that of these members of constitutional societies in 1794, was no laughing matter when Temple Bar was still decorated with the skulls of those who paid with their lives for being on the losing side in '45. No wonder then that Wolcot, who had made enemies on all sides by his satires, and whose ridicule of the King might easily be construed as *lèse-majesté*, felt uneasy during Pitt's "reign of terror." In reality he had little sympathy with the Jacobin party, but curiosity took him to a meeting of "Friends of the People" in 1795. This came to the ears of Opie, who conspired with Ozias Humphrey to play a practical joke on the doctor. Ozias, dressed in great-coat and slouched hat, stationed himself opposite Wolcot's house at a time agreed on, and Opie arrived soon after in apparent haste and agitation. He told Wolcot there was a report that a warrant had been issued against him:

"As I came in," said he, "I saw a fellow I did not like on the opposite side of the way. Just go to the window and look out."

Wolcot's conscience must have been hypersensitive at the time, or his knowledge of the world and of the playfulness of his friends might have sharpened his eyesight as he peeped timorously at the muffled figure over the way.

"What had I best do?" he asked.

"Get into the country as fast as you can, my dear sir; go out

at your back window—lose no time. See! the fellow seems about to cross the way. I will take care of all things here.”

So counselled Opie, the arch-deceiver, and Wolcot fled. With the idea that he was least likely to be discovered in the neighbourhood of the Court, he went to Windsor, and lived there in obscure lodgings for a fortnight, in constant fear of detection by one of Pitt's spies. Meanwhile Opie and Humphrey were rejoicing in the success of their plot, and when at last Wolcot ventured to return he found his adventures common property, and the Academicians in high glee that the tables had been turned on their satirist.



JOHN OPIE, R.A.

By permission of the owner, John Williams, Esq.



THE STUDIOUS YOUTH.

CHAPTER X

AN UNHAPPY MARRIAGE—FREEDOM

DURING all these years we have heard little of Opie's wife, Mary Bunn. In truth, there is not much to tell. Her husband painted two or three portraits of her, and she was introduced in some of his pictures : one of these, "The Conjuror," has a special interest in view of Mary Opie's sad story. It represents Chamberlain, a famous conjurer of the day, telling Mary Opie's fortune ; there is "mingled fear and exultation in her face." In the shadow of a curtain in the background is her husband. This picture belonged to Sir Joshua Reynolds, but was not found among his pictures at his death, and became known as "the lost Opie." In November 1807 Sir Charles Bell, the great nerve specialist, writing to his brother, Professor G. J. Bell, of Edinburgh, said : "I am going to send you the picture of an old man's head for your hall."¹ It remained in Professor Bell's house many years before Wilkie saw and identified it as "The Conjuror."² We hear also of Mary Opie's visits to Cornwall—to the old home at "The Blowing House," which she insisted on renaming "Harmony Cot" : from this we may infer that she was romantic.

That Opie's first marriage was unhappy is certain, but in the light of hitherto unpublished evidence it is impossible to believe that the blame rested only with the erring wife. We have two accounts of Mary Opie from contemporaries. Cyrus Redding, in "Fifty Years' Recollections," says she was "a wanton," and wholly immoral, on the evidence of a story, told him by a young man,

¹ "Letters of Sir Charles Bell," edited by G. J. Bell.

² Now it seems to have disappeared again, for I have not been able to communicate with the present representatives of the Bell family.

which on the most favourable interpretation proves that she was at least extremely foolish and imprudent. Redding goes on to say that this story corroborated other gossip he had heard of her. But on his own confession Redding did not know Opie personally. "I deeply regretted not knowing him," he writes, reminded, by meeting Opie's funeral on its way to St. Paul's, of an undelivered letter of introduction to the artist: as it is doubtful whether he ever met Mary Opie either, his story is only hearsay evidence, and consequently inadmissible.

Our other witness is John Taylor, author of "Monsieur Tonson," who practised as an oculist like his grandfather the Chevalier Taylor, edited the *Morning Post* for a time, until the proprietor complained that he "had not devil enough for, the conduct of a public journal," and later had a share in the *Sun*: "a paper that appears daily, but never shines," according to Hazlitt. Taylor was a good-natured gossip who knew every one of any note—for which reason he acquired the distinctive sobriquet "Everybody's Taylor." He knew both husband and wife intimately. Taylor describes her as a pretty little woman of pleasing and unassuming manners, and as the strongest proof he can offer of his respect, he says: "I was well acquainted with her, and introduced my former wife to her, which assuredly I should not have done if I had observed any incorrectness of conduct or manners."

Of these conflicting statements, that made by the man who knew her is most convincing. John Opie's memoir was written by his second wife, who limits herself to an acknowledgment of a first marriage, and declines writing a biographical account "as there are circumstances in his life on which it would be improper and indelicate for me to expatiate": Prince Hoare and the other friends who contributed memorials of Opie to the seventh number of the *Artist* do not mention it. In the "Memorials of Amelia Opie," published shortly after her death, the circumstances are summed up in a few censorious words: "He unhappily married a woman wholly unworthy of him, who is reported to have possessed some property. Before long he found himself compelled to procure a divorce from her. Probably this domestic trouble had a serious effect upon his temper and manners. His address was naturally somewhat rugged and unpolished, especially before

his second marriage; but those who knew him well, found that his disposition was the very reverse of unfeeling or vindictive." This is rather misleading, as from it we might infer that the first marriage was dissolved after a very short time, whereas it lasted over twelve years. It is rather unfair also to put the blame for all his shortcomings in temper and manners on poor Mary, who had her own sins to answer for. But later writers have followed this, without making allowance for the possibility that unconscious jealousy of her predecessor may have biased Mrs. Opie's judgment, or attempting to find out if there was another side of the question: we know now that there was. Without denying that Mary Opie was weak, foolish, and in the end, sinning, it is the duty of an impartial biographer to admit that, at least, John Opie was guilty of contributory negligence.

Undoubtedly it was an ill-assorted marriage. Opie was a man of exceptional mental powers; brilliant in congenial society, but given to fits of morose silence and despondency. He was absorbed in his work: Amelia Opie tells us that "he was always in his painting-room by half-past eight in the winter, and by eight o'clock in summer; and there he generally remained, closely engaged in painting, till half-past four in winter, and till five in summer." After that, when a young and pretty wife might expect to have her husband's escort to a masquerade at Vauxhall, or to the play-house, art or the thirst for knowledge was still her rival, and, when at home ". . . he employed his hours from tea to bedtime either in reading books of instruction or amusement, in studying prints from the ancient and modern masters, or in sketching designs for pictures of various descriptions."¹

Another trait in his character, of little importance if their married life had been sympathetic and affectionate, but likely to be a constant cause of friction in a case like this, was his extreme economy. This was not from miserliness, as in the case of Nollekens, but in order that he might save enough to make him independent of the world. Opie had experienced poverty: he had seen how little dependence could be placed on a continuance of prosperous days, and he was wise in providing against adverse fortune. He provided liberally for his mother, so it would be unjust to accuse him of parsimony. The times were hard: war

¹ Memoir prefixed to the "Lectures on Painting."

and bad harvests combined to raise the price of household necessaries : towards the end of Opie's first matrimonial venture a housewife's troubles on this score would have been acute. In 1795 there were bread riots in various parts of the country, for wheat had risen to an average price of 75s. 2d. a quarter ; pastry and puddings were given up in many private houses, so that the consumption of flour should be lessened, and in April a serious suggestion was made in the *Times* that no soup should be made in rich households because so much of the meat which would have relieved poor families was wasted. Gillray caricatured the suggestion, representing Pitt as a butcher offering a yokel who, poor wretch, hardly knew the taste of meat, a joint of mutton—“ A Crown ; Take it or leave it ”—with this doggerel below :

“ Since Bread is so dear, (and you say you must eat,)
 For to save the Expence [*sic*], you must live upon Meat ;
 And as Twelve Pence the Quartern you can't pay for Bread
 Get a Crown's worth of Meat,—it will serve in it's [*sic*] stead.”

The point was driven home by a placard displayed on the butcher's stall giving, side by side, the prices of foodstuffs and the current rate of wages :

PRICES OF PROVISIONS 1795.				JOURNEYMAN'S WAGES.			
Mutton	.	.	10½d. a lb.	Carpenters	.	.	12s. a week.
Lamb	.	.	11d. „	Shoemakers	.	.	10s. „
Veal	.	.	11½d. „	Bakers	.	.	9s. „
Beef	.	.	12d. „	Gardeners	.	.	8s. „
Small Beer	.	.	2d. quart.	Smiths	.	.	8s. „
Bread	.	12d. quarter [<i>sic</i>]	loaf.	Husbandmen	.	.	7s. „

Hair powder was taxed the same month, and in July the King set the example of economy by ordering that the Royal Household, including his own table, should be supplied only with bread made from a mixture of wheaten flour and rye, or wheat and potatoes. The scarcity even affected travelling charges, for the following year the fee for travelling “ post ” was raised from 1s. a mile to 1s. 2d., on account of the dearness of food. Domestic worries such as these, and the prospect of a long continuance of them, may well have helped to hasten the final rupture. (In March 1796 the price of bread was fixed at 1s. 3d. per quartern ; and as there was strong temptation to give short weight, a fine was

exacted of 5s. for every ounce short, while all the bread seized was confiscated and given to the poor.)

With a different husband Mary Opie might have made a good wife. Northcote said she had a "mild and feeling disposition." He did not blame her, but thought the trouble was that husband and wife were unfitted for each other. She was a woman who wanted affectionate attention, and Opie—he "was no more fitted to be married than a log of wood . . ."; he had "none of the softness fit for married life. . . . Opie was the greatest man I ever saw—and he was the greatest devil,"¹ says Northcote to Ward in discussing this unhappy marriage—forcible language when applied to a man who seems to have had no vices, and was temperate in an age of hard drinkers; but it is easy to imagine that a worse man might have made a better husband.

Opie went out to escape from the discomforts of an unhappy home life. At one house in particular he was a frequent visitor, finding there the companionship and sympathy lacking in his domestic circle. Fleet Street was then a great centre of literary, artistic, and legal life; inhabited by booksellers, publishers, and engravers. The houses were old and quaint, with curiously carved gable-ends, the plaster stamped with ornamental designs. Each had its sign hung outside, gay with gilt or painted devices. At number twenty-seven Edward Beetham,² a versatile and inventive genius, had his business premises, and his wife her studio. He was descended from an old family of Westmoreland freeholders, or "Statesmen," but life in a border homestead under the rule of a Puritan-minded father proved so little attractive that when very young he ran away from home and joined a travelling theatrical company at Appleby. From thence he drifted to London, and as a bitter quarrel with his father had resulted from his connection with the actors, he had a hard struggle with poverty. Samuel Foote helped him: the young man acted and painted scenery at Sadler's Wells and the Haymarket, invented "a new method of

¹ "Conversations of James Northcote with James Ward," edited by Ernest Fletcher.

² The Beetham, or Beetham family history and the account of their connection with Opie is from material kindly supplied by Dr. Frederick Beetham, Edward Beetham's great-great-grandson. The second *e* was added by Edward Beetham, and now distinguishes his descendants from those of his brother, William.

raising curtains at theatres" by putting the roller at the bottom and rolling upwards, and gave lectures—satirical and amusing descriptions of types in different classes of society. This is his description of "Mr. Puzzle," from his "Moral Lectures on Heads": "His dress is studiously unfashionable. You may always trace an antiquated mode in the cut of his coat and the cock of his hat. He wears a bobwig, because everybody now has them clubbed or their own hair. His shoes are square-toed, his stockings yellow, and his breeches come not below his knees. . . ."¹ Satire like this pleased his audiences, who could enjoy fitting the lecturer's "heads" on to the bodies of their friends, and accept his invitation to "repair to Brown's coffee-house, between the hours of 12 and 3, in Mitre Court, Fleet Street, and then they will see the real Mr. Puzzle."

In 1788 Edward Beetham had turned publisher, and brought out Stackhouse's "History of the Bible," but his energy was still expending itself in other directions. He went to Venice in 1784-5 with an improved method of gilding glass. Another of his improvements was for painting portraits and pictures on glass; but his crowning glory was his "washing mill," that homely treasure, the mangle. This brought him not only the thanks of all worried housewives, harassed by the destruction wrought by the old-style stone roller, but a considerable fortune. Finally—but this was not until after Opie's death—he became one of the founders and original directors of the Eagle Insurance Company.

It is easy to believe that here would be a man after Opie's own heart—a worker; a man of restless brain; many-sided, and practical. Mrs. Beetham, too, "the pattern mangle-woman," as Charles Lamb insisted on calling her, in allusion to her husband's invention, offered the necessary contrast to Opie's wife. She was "a fine woman," with "a presence," a warm temper, energetic character, generous, hospitable, and somewhat bohemian. She was artistic, carried out work in her husband's painted glass, and became celebrated for her profile and silhouette portraits in paper and on glass, now much in demand by collectors. She employed as assistant to lighten the denseness of her silhouettes, William Gardiner, by turns artist, engraver, scene-painter, and actor, who had been introduced to her notice by Foote.

¹ "Moral Lectures on Heads," by Edward Beetham, Newcastle-upon-Tyne. Printed by T. Robson for the Author, 1780.

A household like this had no lack of visitors. Besides Opie, there were many of note coming and going. Samuel Foote; Bellamy, theatrical manager and singer; Admiral Bligh, of the *Bounty*, who had married a kinswoman of Edward Beetham; Henry Thomson, R.A., a pupil of Opie; and Amelia Alderson, were all friends of the family: the last-named took lessons in profile likenesses from Mrs. Beetham, but there is no evidence that she ever met Opie there before the dissolution of his first marriage. She had her own profile taken in 1794. Writing to Mrs. John Taylor of Norwich, mother of Sarah Austin, she says: "From Godwin's we went to Ives Hurry's in the city, where we left our chair and horses, and proceeded in a coach to Mrs. Betham's to have my profile taken. . . ."

When Opie first became acquainted with the family, soon after he came to London, the young Beethams were children. They then lived at the Fleet Street house, but with the growth of family and riches more commodious premises were necessary, so Edward Beetham retained part for business purposes and studios, let off the remainder, and moved to a picturesque three-gabled house "with quaintly carved front and overhanging stories" on the west side of Chancery Lane, and one house up from Fleet Street. It was pulled down when the Lane was widened in 1799.

The eldest daughter, Jane, inherited the family artistic talents, and became Opie's pupil. She grew into a handsome girl: Bellamy, her father's friend, in "an elegant fable," compared her to "a fine tulip." It is a dangerous matter for a man in the prime of life and unhappily married to be thrown into constant association with a beautiful girl enthusiastically interested in his art. Opie became attached to her, gave her his own portrait and that of his mother, both painted by himself, wrote to her—the letters were in existence until 1880, when they were lost—and painted portraits of herself and of her two sisters, Harriet and Cecilia. Jane Beetham was an apt pupil. In 1794 she exhibited at the Academy for the first time, four of her pictures being hung. She was then twenty. The artist's admiration for his handsome pupil had evidently given rise to gossip, for this same year Jane's uncle, the Rev. William Beetham, thought it his duty to give his sister-in-law a hint that "it was generally considered undesirable that Jane and Opie should be so much together." Mrs. Beetham

and her husband seem to have resented the well-meant advice. Possibly they hardly realized that their daughter was now a woman, and that the easy friendship of former years had given place to a more tender attachment. A coolness between the Beetham brothers followed, as we see from an entry in the diary of Matilda Betham, the miniaturist, for 1794. She recorded a visit to London, and "I did not visit Aunt Beetham. I met with her and my cousin many months after, when a simple salutation passed between us; for she, with whom my father was friendly again, and had as a friend told her that Mr. Opie's visits there were so frequent, that Mrs. Opie was jealous, and advised her to hinder it, took, I suppose, offence at that." From this involved statement it appears as if the Rev. William Beetham had been forgiven, but that Mrs. Beetham and her daughter still cherished a feeling of resentment against Matilda Betham. Perhaps they had reason to believe that she instigated the remark. From the following entry in Matilda Betham's diary for 1795-6 it is evident though that Opie then bore her no malice:

"On Monday Mr. Saxon came to draw Nancy's head," she wrote. "We went to Mr. Opie's, who took us up into his Painting room and talked about this and the other till dinner time. We drank tea with Mr. Opie. He read us a good deal of Voltaire. . . . Nancy told me Saxon had said I was very much improved in my painting, and that if I sent a picture Mr. Opie would get it into the exhibition: that between them they would correct any glaring fault there might be in it before it went."¹

Apparently there was no break in the continuity of the friendship with the Beethams at this time. Like her cousin Matilda, Jane also painted miniatures, and it is rather curious that the only miniatures known to have been painted by Opie belong to these years during which he was so closely associated with her.

Events soon reached a climax. While Opie was discussing art with Jane Beetham, some of the many visitors to his studio took advantage of his absorption in work and platonic to flatter his young and pretty wife. Even if the unhappy couple had long drifted asunder in sympathy and interests, Opie showed culpable negligence in failing to protect Mary from the attentions of idle

¹ "A House of Letters," edited by Ernest Betham.



JANE BEETHAM.

By permission of the Brompton Consumption Hospital.



MARY OPIE, *née* BUNN.

By permission of the owner, Mrs. Oliver.

young men who, following the example of Carlton House, thought a woman fair game. Motherhood and its duties might have saved her, but :

“ No sound of tiny footfalls filled the house
With happy cheer.”

Mrs. Opie was left to her own devices ; she went out when and where she pleased ; one of her admirers, Major Edwards, was persistent in his attentions ; she knew that her husband found more pleasure in Jane Beetham's society than her own. No matter how innocent the friendship of Opie and Jane Beetham—and there is not a shadow of doubt to the contrary—it must have been a source of humiliation : Major Edwards's attentions and devotion were all the more welcome and noticeable for Opie's neglect.

So, on May 20, 1795, Mrs. Opie went out, telling the housemaid that she was going to dine with her father. She never returned to Opie's house : the next news of her told that she was at Clifton with Major Edwards.

The evening of her elopement, Northcote called on Opie by appointment as they had arranged to go for a walk. Opie came downstairs looking very serious :

“ By God ! ” said he, “ a sad misfortune has happened to me ! ”

“ A misfortune ? I am sorry for it. What is it ? ” asked Northcote.

“ Why, my wife has run off ! ” replied Opie.

“ Oh, that is nothing more than what I have long expected ! ” exclaimed Northcote ; and the two artists went for their walk.¹

Northcote's tactless remark and the coolness with which the deserted husband took his usual walk are equally remarkable.

The Academy exhibition had recently opened ; this must have made the scandal more notorious. Opie was represented by two pictures, “ A Country Girl,” and a “ Portrait of a Lady ” (unidentified). The *Morning Chronicle* for Wednesday, May 13, 1795, said the latter was “. . . forcible, but singularly unpleasant, and reminded us of a face reflected in a magnifying mirror, where every feature is enlarged, and every trait of character exaggerated and aggravated. The *Country Girl* is properly enough formed of

¹ “ Conversations of James Northcote with James Ward,” edited by Ernest Fletcher.

Nature's coarsest clay; but, surely for the *Portrait*, and of a *Lady*, too, Mr. Opie ought to have selected his materials from a composition somewhat more refined. . . . The strong Spagnoletti-like manner in which this gentleman paints has an admirable effect in History . . . his present style of portraits will not add to the number of his admirers among such of the fair sex as wish to appear *drest to advantage* on canvas." Without knowing whose portrait so displeased the critic, it is impossible to tell if the objection was justified.

Opie's economical habits did not deter him from obtaining a divorce; nor was he content with the separation *a mensâ et thoro*, which was all the Ecclesiastical Courts could grant him. He took the proceedings necessary to get the more expensive and tedious, but complete, relief given by the divorce *a vinculo matrimonii*. His friend the Rev. John Owen went down to Clifton in March 1796, identified Mary Opie and ascertained that the guilty couple were in lodgings there as Mr. and Mrs. Edwards, warned the landlady that the lady was Mrs. Opie, wife of the artist, and the gentleman not her husband, and so fulfilled the formalities required for the first steps in the Ecclesiastical Courts.

The next was to bring an action in the Court of King's Bench "against John Edwards, Esq., for Trespass, Assault, and Criminal Conversation with Mary Opie." This was heard in Easter term, 1796, and resulted in an assessment of £150 damages against John Edwards, besides the costs of the suit. Armed with this, Opie next had to bring an action for libel against Edwards in the Consistory Court of the Bishop of London. This was done in July 1796, and here the Church gave him the grudging measure of freedom from bed and board. In neither of these actions had any defence or recriminatory accusations been made by Mary Opie or Major Edwards, who had allowed judgment to go by default.

On October 18, 1796, in the House of Lords, another stage was reached. The petition of "John Opie, Esquire," praying leave to bring in a Bill "to dissolve his Marriage with Mary Bunn, and to enable him to marry again," was presented; the Bishops of Lincoln and Bristol, Lord Chancellor Loughborough, and Lords Napier, Brownlow, Walsingham, Mackartney, Gwydir, and De Dunstanville, being present. Leave was given to bring in the Bill, "according to the Prayer of the said Petition."

Lord Walsingham presented the Bill, and it was read for the first time. It was entitled "An Act to dissolve the Marriage of John Opie, Esq., with Mary Bunn his now wife, and to enable him to marry again, and for other Purposes therein mentioned." A second reading was ordered for November 2, and instructions were given "that notice thereof be affixed on the Doors of this House, and the Lords summoned, and that the said John Opie may be heard by his Counsel at the second reading to make out the Truth of the Allegations of the Bill, and that the said Mary Bunn may have a Copy of the Bill, and that notice be given her of the said second Reading, and that she be at Liberty to be heard by her Counsel what she may have to offer against the said Bill at the same time."¹

Mary Opie did not avail herself of the offer to be heard by counsel. Opie was represented by Mr. Burton Morris. At the second reading there was a lot of formality. Proof had to be produced of due notice being given to Mary Opie, who was at Weymouth when the copy of the Bill was served. A copy of the registry of marriage was required; also a copy of the King's Bench decision, and "the original Libel, Exhibits and Definitive Sentence of the Consistory Court of the Bishop of London."² Benjamin Bunn proved the marriage after much haziness as to the date; the housemaid was called to tell how her mistress left the house; the

¹ Journals of the House of Lords.

² Copy of John Opie's marriage Register (from the Journal of the House of Lords):

"*Saint Martin-in-the-Fields, Middlesex*, fol. 134,
married in *December 1782*.

"*John Opie* of this Parish, Batchelor, and *Mary Bunn* of the Parish of *Saint Botolph, Aldgate*, Spinster, were married in this Church by *L.B.L.*, this 4th Day of *December 1782*. By me,

"*C. Este*, Curate.

"This Marriage was solemnised between us

{ *J. OPIE.*
 { *M. BUNN.*

"In the presence of us

{ *Ben. Bunn.*
 { *M. Bunn.*

"The above is a true extract from the Register Book of Marriages belonging to this Church.

"Witness my Hand this 24th Day of *March 1796*,

"*Plaxton Dickinson*, Curate."

Clifton landlady and John Owen were also examined. Then the Bill was read for the second time, after witnesses and counsel had withdrawn, and referred to a Committee of the whole House, which was to discuss it the next day. The House was adjourned "during Pleasure" for this purpose. When it reassembled Lord Walsingham reported that the Committee had returned the Bill without Amendment, and the order was given for it to be engrossed. The third reading was on November 4, and the question "whether this Bill shall pass" was answered in the affirmative. It was then sent to the Commons with a notice that the Lords had agreed to it "without any amendment"—a very important matter this last for Mary Opie, as the Lords had it in their power to insert a clause forbidding the guilty parties to marry. On December 5 it was returned from the Commons, and 'on the 23rd the Royal assent, "*soit fait comme il est désiré*," made Opie a free man.

This was the only way in which a complete release could be obtained before the Matrimonial Causes Act of 1857, and it can easily be imagined that the cost of such a long and cumbrous procedure made divorce a luxury only procurable by the rich. John Opie must have been very determined to get his freedom or he would never have gone to this expense.

Major Edwards married Mary as soon as her divorce was legally confirmed; her champion John Taylor thought this "a strong proof in support of her expected fidelity." When Edwards died, he left her "in respectable independence," and Taylor heard that after this she constantly resided with her brother, who had a military appointment, and accompanied him wherever his duties called him. All the evidence tends to prove that it was one of the countless tragedies following hasty marriage. Mary undoubtedly showed good feeling towards Opie, for by recriminating, or treating his neglect as collusion, she might have effectually barred his efforts to divorce her, since when the suit was defended the Lords usually refused to pass the Bill.

Mr. Jope Rogers, on page 238 of "Opie and his Works," notes that in a catalogue of the sale at Christie's on February 7, 1863, he found a manuscript note referring to a portrait of a lady by Opie: "Mrs. Major Edwards, aunt of Alfred Bunn." We can learn very little about the Bunn family, but this is the only suggestion apparently that connects her with this notorious and

quarrelsome theatrical manager, whose parentage was somewhat a mystery. Chorley called him "that arch-blackguard, Bunn. . . . He had been burning pastilles in his room. I thought of the devil getting up incense to overcome the smell of brimstone."

So Mary Bunn passed out of Opie's life. We hear no more of her in connection with him ; but years after, as he was walking with William Godwin, the free-thinking author of "Political Justice," they passed the church of St. Martin-in-the-Fields.

"Ah!" said Opie, "I was married in that church."

"Indeed," said Godwin, "and I was christened in it."

"It is not a good shop, their work don't last," was Opie's cynical comment. Tregellas gives it as "they make unsure work there, for it neither holds in wedlock nor in baptism," but the first version, which is that given in the "Recollections of John Adolphus," is most likely the correct one.

CHAPTER XI

THE READ BEQUEST—THE RAPHAEL CARTOONS

NO sooner was Opie free than he formally proposed to Edward Beetham for his daughter's hand—in the winter of 1796 or early spring of 1797. He met with a decided refusal, and, after the autocratic manner of fathers in the good old days, Jane was promptly married to a rich, eccentric, and elderly suitor; John Read, solicitor, of 26, Maddox Street (afterwards of Stamford Street). The Opie divorce case had, of course, caused scandal, and this is given as the reason for Edward Beetham's somewhat unexpected objection to Opie as a son-in-law; but it may well be that Jane's father had doubts whether the artist was likely to make his daughter happy. Jane had exhibited regularly at the Academy and other exhibitions, showing fifteen portraits in all, between 1794 and 1797—the year that Opie was refused, and she made a marriage of convenience—but between that year and 1805 she sent nothing, after which she resumed showing, and did so every year until 1814.

Was the marriage a happy one? This we are not told: such marriages were not uncommon at a time when parental authority was strong, and children's futures were disposed of without reference to their own wishes. The Beethams were more "modern" than most of their contemporaries, but Jane's marriage was of common occurrence at the time, and, on the whole, these arranged marriages turned out better than many of the romantic Gretna Green or Fleet ones—probably because the parents exercised care in selecting a life-partner, while the love-matches were made in haste, and under the influence of passion. There was one child of the marriage, a daughter named Cordelia, who inherited her father's eccentricity as well as his wealth. She never married, and



JOHN HAWKINS OF CROYDON.
MINIATURE ATTRIBUTED TO J. OPIE.

By permission of Stewart Sutherland, Esq.



MARY ANNE DE WINTON MORGAN
AFTERWARDS MRS. THOMAS.

By permission of the owner, Iitid E. Thomas, Esq.



THOMAS DE WINTON MORGAN.

lived like a beggar (except that she had an old servant as dirty as herself), while her house property went to ruin. When she died, an incomplete will, written on half a sheet of notepaper, was found hidden among the wires of an old harpsichord that had belonged to Edward Beetham: this enriched the Brompton Consumption Hospital by £100,000, besides pictures and personal property. Her real estate amounted to another £100,000: this passed to a relative of the Reads.

Of these pictures bequeathed to the hospital, several were by John Opie; others had been painted by Miss Read's mother, Jane Beetham. Unfortunately, owing to Miss Read's strange habits of life, the pictures had been allowed to get into a state of decay, and immediate attention was necessary if they were to be preserved. The money had been spent in building the new half of the hospital, and, as the restoration promised to be a costly matter, Mr. Graves, of Bond Street, in whose hands the matter had been placed, consulted with Dr. Frederick Beetham, Miss Read's next-of-kin, as to how the necessary money should be raised. A suggestion was made that he, or others of the family, should buy the family portraits. This was refused, as Dr. Beetham did not feel justified in locking up so much money in pictures; he advised the sale of such pictures as would pay for restoring the rest. The sales and restorations were carried out by Agnew. They sold three of Opie's pictures: the portrait of Opie which he gave to Jane Beetham; another of Mrs. Bligh, wife of the Admiral (a lady in a white mob cap with a blue ribbon round it); and a picture called "The Card Players," described by Mr. Rogers on p. 204 of "Opie and his Works." The hospital retained the portraits of Jane, Harriet, and Cecilia Beetham, and also the portrait of Opie's mother, said to have been given Jane Beetham by Opie during the time of his attachment to her.

But the treasures stowed away by Miss Read were not yet exhausted. Soon after the pictures had been restored, fourteen old canvases were discovered in a lumber-room. The hospital committee were in a dilemma, for their condition was so desperate that, unless they were quickly attended to, their destruction was certain. In this difficulty Mr. Graves came to the rescue with a suggestion. He proposed that these canvases, "blistered, torn, broken, black, and rotten," should be offered to Dr. Beetham, to do what he could with.

Dr. Beetham placed the matter in the hands of Mr. Graves, telling him that if the pictures were reasonably good he would have them restored, if it were possible. Mr. Graves reported that eight could be done, and a head could be saved from another. After some hesitation, on the ground of expense, and encouragement from Mr. Graves, who assured him that it would be a good speculation, Dr. Beetham consented to have it done. The result repaid his faith: the large dilapidated canvas, from which only a head could be saved, was found to be the replica of Opie's "Assassination of James the First," mentioned by Mr. Rogers on pp. 56 and 191. Another was a striking head of an old woman: there is some doubt whether this was the picture exhibited at the Academy in 1782 ("An Old Woman"), or one Mrs. Read (Jane Beetham) exhibited in 1805. A third proved to be a portrait of Cecilia Beetham by Opie at a later age than the one at Brompton Hospital; while the others were portraits of Edward Beetham and Mr. Read by Mrs. Read, and a portrait of a lady by Francis Cotes, R.A. Three remaining were unidentified portraits, probably by Jane Read.

We know that Opie soon consoled himself for his disappointment over Jane Beetham, but he evidently retained a kindly memory of her. In 1803 Lady Bedingfeld wrote to Matilda Betham: "I have been in town for a fortnight. . . . My father desired I would Sit for my picture, which I did to Opie. I believe it is like, as a picture I like it very well, the Costume was according to My Fancy, we talked (Opie and I) of You and Your cousin" (Jane).¹

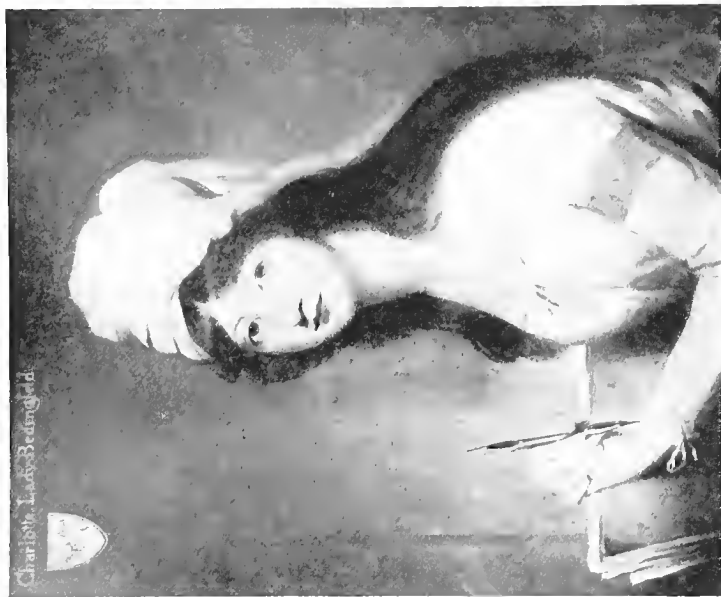
In the autumn of 1796, Opie, Mr. and Mrs Fuseli, and John Bonnycastle, the mathematician, went for a few days to Windsor to see the pictures, especially Raphael's cartoons, now at South Kensington, which were then at the Castle. They travelled down by stage-coach, and on the way were much exasperated by an outside passenger who persisted in putting his legs over one of the windows. The top of a stage-coach was by no means a safe or pleasant position: it usually curved upwards, and the outside passengers clung to an iron rail or handle, in constant peril of being thrown off if the road were bad. At first Opie contented himself with a mild remonstrance, but the offending legs still

¹ "A House of Letters," edited by Ernest Betham, p. 82.



LADY DICKSON.

By permission of the owners, Miss Despard and Mrs. Stevenson.



CHARLOTTE, LADY BEDINGFIELD.

By permission of Sir H. Bedingfield, Bart.

blocked the window. He next tried pinching them, with no better success. At last the coach stopped at an inn, when Opie, in a rage, exerted his strength and pulled the offender down—luckily without provoking reprisals. Either Opie's strength and appearance overawed the owner of the legs, or he was a good-humoured fellow; for fists with the lower classes, and sword or pistol if the assaulted party had claims to gentility, were the usual ending to such an episode.

Arrived at Windsor, the irritation of the journey was forgotten, and the two artists endeavoured to hoax Bonnycastle. They tried to persuade him that West's pictures illustrating the progress of revealed religion were the famous Raphael cartoons—ineffectually, for Bonnycastle's extensive reading kept him from falling into mistakes he might have made had he relied only on his knowledge of art. But, rendered incautious by his escape from the pitfall laid for him, the mathematician ventured to criticise the boat in the cartoon of "The Miraculous Draught of Fishes," and observed that "the boat was not sufficiently large for the men, much less for the lading."

"By G—d, Bonnycastle, that is a part of the miracle," answered Fuseli.

Opie's criticisms of the cartoons in his lecture "On Invention" may advantageously follow here:

"It is happy for this country that it possesses many of the finest specimens of the powers of Raffaele. The cartoon of the St. Paul preaching at Athens is, of itself, a school of art, in which the student may find most of the principles of historical invention, composition, and expression, displayed in characters of fire, not addressed to the eye or imagination only, but also to the understanding and the heart. This will be more sensibly felt, and the painter's merit more clearly understood, by comparing his work with another, on the same subject, by Jacobo Bassano, in which that artist has, as usual, contrived to leave out all that dignifies, all that interests, all that characterizes, and all that renders the story peculiarly proper for the pencil. As he knew St. Paul was but a man, he perhaps thought any man might be St. Paul, and taking the first unwashed artificer that came in his way, set him up as a model for the apostle, whom he consequently represents destitute of majesty, grace, action, or energy, and drawling out

what no person attends to, or can believe worthy of attention. How different, on the same occasion, was the conduct of Raffaele ! He took into consideration, not the real person of the saint, which is said not to have been of the most imposing class, but the intellectual vigour of his character, the importance of his mission, and the impression that ought to be made on the beholder ; and, as a painter cannot make his hero speak like a great man, he knew it was his duty to render his mind visible, and make him look and act like one ; and we, accordingly, find him on a raised platform, in a pre-eminent situation equally commanding his audience and the spectators, with parallel outstretched arms, and in an attitude at once simple, energetic, and sublime, thundering with divine enthusiasm against the superstitions and abominations of the heathen, and seeming, in the language of the prophet, to call on heaven and earth to bear witness to the truth of his doctrine.

“ Instead of Athens, the university of the world, abounding with statues, adorned with all that is elegant, and magnificent in architecture, and displaying, on every side, marks of unrivalled opulence and the most refined taste, Bassano presents us with three or four miserable huts, unworthy even of the name of a village, and, for an audience, we have a few half-naked peasants of the lowest class, with their wives and children, suited, however, it must be confessed, to the preacher, to whom they pay at least as much attention as he deserves ; that is, they neither hear nor see him, but proceed quietly in gathering apples, pressing grapes, shearing sheep, or their other usual employments. This artist painted what he saw admirably well, but he saw with his eye only ; destitute of imagination, and ignorant of the powers of his art, of the time, place, nature, extent, and importance of his subject, he could not, like Raffaele, transport us to Greece, and set us down in the midst of an assembly of philosophers ; he could not penetrate their minds, discriminate their characters, nor, by their different expressions of curiosity, meditation, incredulity, contempt, and rankling malice, enable us, with no great assistance from fancy, to distinguish the Stoic, the Cynic, the Epicurean, the Jew Rabbi, and others appropriate to the occasion. We do not, as in the cartoon, see one touched, another confounded, a third inflamed, and a fourth appalled by the irresistible force of that eloquence, which, in the full conviction of Dionysius and Damaris, manifests

its ultimate success, ensures the downfall of polytheism, and the final triumph and establishment of Christianity.

“That Raffaele was qualified to do justice to a great subject, appears by the foregoing instance; that he equally knew how to enrich a barren one, will be seen by what follows; for where can be found a more decisive proof of invention, I had almost said creation, than in the cartoon of Christ’s charge to Peter?—a subject which, I will venture to say, offers very little capable of tempting a common mind, and common powers, to undertake it. But, however slightly the incident is touched by the historian, and however meagre it may appear in the book, in Raffaele the whole is full, animated, connected, rounded, and *wound up to the highest pitch*, and, for conception, discrimination of character, composition, and expression, stands forward as one of his most distinguished works. In this picture, the apostles are all collected into one compact group, as would naturally happen when any important communication was expected; and the Saviour, both by His majestic simplicity of action, and His detached situation, is evidently the principal figure of the piece. Before Him St. Peter kneels, with joyful reverence, to receive the sacred charge; St. John, the beloved disciple, who may be supposed to feel more mortification at this choice of a pastor, presses forward with enthusiasm, as if to shew that, in zeal and affection, he yields to no one; and the rest, though all *attentive* and *dignified*, are varied both in attitude and expression, with an extraordinary and surprising felicity of *management*,—some seeming to feel complete satisfaction in the preference given to Peter,—some to doubt its propriety,—some appear inclined to whisper disapprobation,—while the gestures of others betray their subjection to the dæmon [*sic*] of *envy*.—All these varied and contrasted emotions, accompanied each by its appropriate action, and physiognomical character and temperament, which display so deep an insight into the human mind, are the pure offspring of the artist’s imagination, and so happily supply the deficiencies of the historian, that, far from weakening or contradicting, they at once aggrandize, embellish, and render the truth more lively, probable, and affecting.

“In the cartoon of the Sacrifice at Lystra, the inhabitants

of that city, it appears, are about to offer divine honours to Paul and Barnabas ; and it was necessary that the cause of this extraordinary enthusiasm, the restoring the limb of a cripple, should be explained ; which, to any powers less than those under consideration, would perhaps have been insurmountable, for this reason, that painting having only the choice of one single moment of time, if we take the instant before the performance of the miracle, how can we shew that it ever took place ? if we adopt the instant after, how shall it appear that the man had ever been a cripple ? Raffaelle has chosen the latter ; and, by throwing his now useless crutches on the ground, giving him the uncertain and staggering attitude of a man accustomed to support, and still in some degree doubtful of his newly acquired power, and by the uncommon eagerness with which he makes him address his benefactors, points out both his gratitude and the occasion of it ; and, still further to do away any remnant of ambiguity, he introduces a man of respectable appearance, who, lifting up a corner of the patient's drapery, surveys with unfeigned astonishment the newly and perfectly formed limb ; in which he is also joined by others of the bystanders. Such a chain of circumstances, as Webb justly observes, equal to a narration in clearness, and infinitely superior in force, would have done honour to the inventor, in the happiest æra [*sic*] of painting in Greece.

“ But, though no man can more sensibly feel the force of Raffaelle's extraordinary powers, I cannot agree with a celebrated author in justifying him for making the boat, in the cartoon of the Miraculous Draught of Fishes so exceedingly too diminutive for the figures it carries. ‘ Had this boat,’ says Richardson, ‘ been proportioned to the figures, it would have filled the picture ; and, had the figures been reduced to a smaller scale, they would not have accorded with the rest of the set ’ ; and hence he infers, that this apparent defect is the strongest proof of the judgement of the artist, in choosing the least of two evils, one of which was inevitable. But, unfortunately for this certainly ingenious defence, both the evils might have been easily avoided, two ways ; first, by not bringing the whole of the boat into the picture ; and secondly, which would have been the most masterly, by giving a fore-shortened view of it, in which case it would have appeared of the proper capacity, without occupying more space on the canvass [*sic*]

than it does at present. This, and a few other trifling errors, such as his making a house on fire in the background of one cartoon, and the introduction of a naked child in the foreground of another, may be mentioned, not as detracting anything from the superlative merits of Raffaele, against which, had they been ten times more numerous, they would be but as dust in the balance, but merely to shew that no authority, however gigantic, ought to be made a cover to negligence, or a sanction to impropriety."¹

After examining the cartoons, our sightseers went to Eton College, where the boys came round them, pestering them with well-meant attentions, such as :

“Do you want to see the library, gentlemen ?”

“Fuseli amused himself by answering them in Latin ; but Opie, in his usual gruff manner, said to the most prominent among them, ‘What do you want ? I cannot make out to what class of beings you belong, being too little for a man, and too large for a monkey.’ This was resented as an insult by the mass ; and it was only by the great physical powers of Bonnycastle and Opie, that they disengaged themselves and their companion from the crowd of boys who surrounded them. Fuseli was highly provoked, and was apprehensive also of personal violence ; and when he got without the barrier, almost breathless with rage, he sat on a large stone by the side of the road and exclaimed, ‘I now wish I was the Grand Sultan, for I would order my Vizier to cut off the heads of these urchins from the rising of the sun until the going down thereof.’”²

It is rather difficult to reconcile this double instance of Opie’s physical strength with Cunningham’s statement that he was “slender rather than athletic,” unless his strength waned towards the end of his life ; though it might be that he was lithe and sinewy. Mrs. Opie denied that her husband spoke “unpleasant truths, which the humour that they were delivered with could scarcely render palatable.” She averred that these sayings were invented, “and related by a friend who wished to make him an object of public attention, and fancied that, the more of a savage he was represented to be, the greater wonder he would

¹ “Lectures on Painting” (Lect. II, “On Invention”), J. Opie, R.A.

² “Life of Henry Fuseli,” John Knowles.

appear as a painter ;—for, when I have repeated to him the speeches he was said to have made, he has solemnly assured me that he never uttered them ; and that he was convinced they were invented for him, to answer the purpose above mentioned.”¹ Wolcot, of course, was the “friend” in question. No doubt he edited freely some of Opie’s reputed speeches, but it appears certain that the artist was not long-suffering, and this Windsor retort is the less likely to have been invented by Wolcot because it occurred after they had parted company, when the motive implied by Mrs. Opie no longer existed.

In February 1797 we find from the memoir of Northcote prefixed to “The Book of Fables” that Opie and Northcote, with others, were trying to get paintings into St. Paul’s, “which we hope will tend to raise the drooping head, I may say almost expiring Art of Painting.” The same project had been brought forward by the Royal Academy in 1773, when the Academicians offered to paint a set of Biblical histories at their own expense for the Cathedral. They had the King’s assent, and the encouragement of the Dean (Dr. Newton), but the trustees of the Cathedral, the Archbishop of Canterbury, and Bishop Terrick—he who ordained Wolcot—were strongly opposed : Terrick thought it savoured of Popery. This time Northcote was hopeful of success. Terrick was finally translated : to a mansion specially reserved for staunch Protestants, we must hope, for he would certainly not be happy in mixed society : the new Bishop supported the scheme, and “we are to have a meeting upon the business very soon ; but more particulars in my next, as yet it is only in embryo,” wrote Northcote. Nothing came of it : a matter for congratulation, thought Thackeray, for “it is far better for our eyes to contemplate whitewash (when we turn them away from the clergyman) than to look at Opie’s pitchy canvases or Fuseli’s livid monsters.”

Opie’s strong common sense ought to have rendered him proof against the pretensions of charlatans, but excess of professional enthusiasm made him one of the victims of a young woman named Provis, who, in 1797, loudly proclaimed her discovery of the lost secret of Titian’s colouring. Seven Academicians, Opie, Farrington, Rigaud, Westall, Smirke, Stothard, and Hoppner, were said to have purchased this “Venetian” secret by subscribing ten guineas each ;

¹ Memoir by Mrs. Opie, prefixed to the “Lectures on Painting.”

they also entered into an agreement to forfeit £2,000 if they revealed it to an outsider. Gillray caricatured Miss Provis and her dupes under the title of "Titianus Redivivus, or the Seven Wise Men consulting the new Venetian Oracle." Opie occupies the second seat from the right in the row of Academicians who are testing the new discovery: he wields a trowel in his right hand, his palette and a sheaf of extremely large brushes are in his left; from his mouth issues a scroll saying:

"Will it paint Thick & Fat d'ye see?
If not, why, D—n my E^s, 'twon't do for me."

On the back of his canvas we read: "Specimen of Opiean Delicacy. Flesh-hills and Blankets."

In the coloured prints of this caricature the satire was strengthened by the use of rainbow tints. Unluckily for Miss Provis, Cosway came across an old and scarce treatise from which that enterprising young lady had evidently obtained her knowledge, and her secret became common property.

Not quite ten years after, Opie had so far forgotten his own share in the matter that he mentioned the Provis craze in his fourth lecture while warning the students against quackery. "Not very long since," he said, "we were astonished by the proposals of a very young lady, scarce in her teens, for unveiling her Venetian secret, and teaching Royal Academicians to colour, at five guineas a-head; by which young and old, learned and unlearned, were equally captivated, and the grave biographer of our illustrious first president so dazzled as to lament most piteously that great man's misfortune in being cut off before he had had an opportunity of purchasing her inestimable and cheaply proffered favours." The "grave biographer" must have been Opie himself, who wrote a life of Reynolds in 1792 for Wolcot's edition of "Pilkington's Dictionary"—this was Opie's first literary work.

Opie goes on to enumerate other attempts of charlatans or cranks to provide a royal road to art. "At another time still more wonderful receipts are announced for making Titians and Corregios by a chemical process, and every day some new graphic Dr. Graham or Brodum, with a confidence that stupefies common sense and dares incredulity to silence, bursts upon us, and boasts the infallibility of his nostrums for producing fine pictures without

the help of science, genius, taste, or industry. Oil, water, varnish, gums, wool, worsted, pokers, chalk, charcoal, and brickdust have each their several champions who triumph and fall by turns. . . .”

About the time that Opie first came to London Dr. Graham made a rich harvest with his quack lectures at the “Temple of Health”; where he was assisted by a beautiful young girl who posed as Hebe Vestina, the goddess of Youth and Health. She was said to be Emma Hart, afterwards Lady Hamilton; though the fencing-master, Angelo, denied this in his “Reminiscences.” Even among the ranks of the Academicians themselves was found a quack: Philip Louthembourg, of *Eidophusticon*¹ fame. He and his wife professed ability to cure all human ills; their panacea being sympathy.

The worsted pictures Opie alluded to were the work of Miss Linwood, who had a gallery in Leicester Square for the exhibition of her pictures; amongst which was a copy of Opie’s “Jephthah’s Daughter,” done with the needle.

¹ The *Eidophusticon* was a very popular entertainment, in which the changing atmospheric effects at different hours of the day were given to moving pictures within a proscenium by illusive arrangements of lights and coloured gauzes. It was accompanied by music. Louthembourg was prosecuted for giving the show without a musical licence, but the magistrates who heard the case showed their appreciation of the performance by granting a licence without inflicting a penalty.

CHAPTER XII

MARY WOLLSTONECRAFT—AMELIA ALDERSON

WILLIAM GODWIN threw all his theories to the winds and married Mary Wollstonecraft on March 29, 1797, and on April 20 of the same year we find her writing to him—for their marriage compact included individual freedom, and separate lodgings—“. . . I shall probably knock at your door on my way to Opie's; but should I not find you, let me request you not to be too late this evening." It is possible that this visit to Opie was a sitting for one of the portraits he painted of her. Mary Wollstonecraft Godwin died on September 10, 1797, leaving an infant daughter who became the wife of the poet Shelley. During her illness Opie showed much sympathy: entries in Godwin's diary show that he called, with Mr. Basil Montague, on the 3rd, and again on the 8th, with Tuthill.

Opie painted two portraits of her, both of which are now in the national collections. The authenticity of that in the National Gallery was questioned by Mr. C. Kegan Paul soon after its purchase by the trustees in 1884, because it represented Mary Wollstonecraft Godwin so much older than in the portrait then owned by Lady Shelley (who afterwards bequeathed it to the National Portrait Gallery), at that time believed to be the one painted for Godwin after his marriage. Sir F. Burton (director of the National Gallery) disagreed with Mr. Kegan's Paul's theory. He believed both portraits were genuine, painted at different ages, and suggested that it was the National Gallery portrait which was painted for Godwin: the hair being powdered according to the fashion of the day. He has probability on his side, for Mary Wollstonecraft was thirty-eight when she married Godwin, an age that agrees well with this portrait. Mr. Roger Ingpen,

who has made the life of Mary Wollstonecraft his special study, is of opinion that the National Gallery portrait was painted before her marriage, and points out the date of publication of Ridley's engraving from it in the *Monthly Mirror*, February 1, 1796, as corroborative evidence. He thinks it was the Shelley portrait that belonged to Godwin.

When Opie's pictures were sold by his executors on June 6, 1807, a portrait of Mary Wollstonecraft Godwin was amongst them. Mr. J. Joze Rogers entered this in his list as a portrait of Godwin's daughter, but he left a manuscript note correcting the statement: "Sir Percy Shelley," he wrote, "tells me he has no doubt that this is identical with his portrait of Mrs. Godwin, and not that of her daughter. Mrs. Godwin often called herself Mary W. G. after her marriage, and probably Godwin, for whom the portrait was painted, omitted to pay for it and left it in the painter's hands, so that it was sold by his executors in 1807."¹ Godwin's casual business methods give plausibility to this theory, and the fact that Mary Wollstonecraft had fully embarked on a literary career as early as 1787, and was then, and for several years afterwards, moving in literary circles, makes it equally possible that she sat to Opie for the Shelley portrait some time before making Godwin's acquaintance, and had it in her possession when she married him.

One of the portraits was certainly in Godwin's possession at Easter, 1809, for Robert Lloyd, writing to his wife, said: "I spent Saturday evening with Mr. Godwin. He is a delightful man and mild as a child, his accents are most fascinating. The Picture of Mrs. Wollstonecraft [hangs] over the fireplace."²

Opie was now contemplating marriage with Amelia Alderson; the only child of a doctor practising in Norwich. This rapid transference of his affections from Jane Beetham is rather startling, and appears to justify Edward Beetham's reluctance to accept him as a son-in-law. It was now a case of love at first sight: Opie was at Holkham; whither he sometimes went to carry out commissions for Mr. Coke, for whom he painted portraits of Dr. Parr, C. J. Fox, and others of Coke's friends. While there he was invited to an evening party at Norwich, and as an inducement to

¹ From Mr. J. D. Enys's manuscript notes.

² "Lamb and the Lloyds," E. V. Lucas



HENRY FUSELI.



MARY WOLLSTONECRAFT GODWIN.

From the pictures in the National Portrait Gallery.

attend—for Opie disliked such gatherings—he was told that Miss Alderson would be there, and was promised an introduction.

At this time Amelia Alderson was in her twenty-eighth year; beautiful, vivacious, clever, and accomplished. The only child of a Norwich doctor with an extensive practice, and possessed of an irresistible charm of manner that made her the delight of an ever-widening circle of friends, she had already many admirers; none of whom had been able to touch her heart. Godwin was one:

“It would have entertained you highly to have seen him bid me farewell,” wrote Miss Alderson to her confidential friend, Mrs. John Taylor, in 1796. “He wished to salute me, but his courage failed him. ‘While oft he looked back, and was loth to depart.’ ‘Will you give me nothing to keep for your sake, and console me during my absence,’ murmured the philosopher, ‘not even your slipper? I had it in my possession once, and need not have returned it!’ This was true; my shoe had come off, and he had put it in his pocket for some time.”¹ Imagine Godwin carrying a lady’s slipper as a sentimental souvenir, and Amelia Alderson’s powers of attraction will be understood. But she did not respond favourably to his wooing: perhaps his “most abominable nose” had something to do with her disdain; and his heart was caught at the rebound by Mary Wollstonecraft. Holcroft too, was imprisoned in Miss Alderson’s net: would have made her his fourth wife! “Mr. Holcroft too, has had a mind to me, but he has no chance,” she wrote the following year. The lively young lady confessed to Churchill as “one of my *flames*,” but the attachment must have been one-sided and strictly platonic, for the poet-parson died five years before her birth.

By turns pedlar, cobbler, stable lad at Newmarket, strolling comedian, novelist, and playwright; Holcroft had a life story stranger than fiction. At six years old his wanderings began. His father drifted about the Midlands and northern counties; dealing in rags, or selling various household necessaries: hardware, buckles, buttons, pewter spoons, coals or fruit, according to the season and the exigencies of his poverty. Little Tom Holcroft drove the ass or ragged pony that carried their wares: at eight he was considered sufficiently experienced to do the family shopping and go alone to the coal-pits near Cannock to buy an ass-load of

¹ “Memorials of Amelia Opie,” Miss Brightwell.

coal, for sale in Rugeley ; whither he drove the heavily laden animal through the stiff clay and deep ruts of Cannock heath : the tired child and weary, heavily-laden beast were often held fast in the mire until some kindly man came to their assistance. A serious illness followed by asthma—the result of sleeping under a damp hedge—and a kick in the stomach from a horse during his employment in a racing stable a few years later, permanently affected his health.

He had little or no education beyond reading, taught by his father, a few lessons from a drunken schoolmaster who offered to teach the clever stable lad gratis ; and lessons in arithmetic and part-singing from a leather-breeches maker of Newmarket, which he paid for out of his wages of £4 a year. How he acquired the knowledge which fitted him for literary work is an enigma ; for during early youth he had access to few books. Yet when Amelia Alderson caught his fancy he had published more than one novel, and several plays ; one of which, “The Road to Ruin,” was very popular. He had also, in conjunction with his friend Bonneville, successfully pirated *Le Mariage de Figaro* of Beaumarchais, the dialogue of which they carried away from the Théâtre français in their heads, despite all the watchfulness of its manager, producing it at Covent Garden Theatre a few weeks afterwards under the title of “The Follies of a Day.” He was in his fiftieth year, three times widowed, with grown-up children and impaired health, when he aspired to Amelia Alderson’s hand and heart : little wonder that he had “no chance.”

Miss Alderson had other suitors, too, of a higher social class than her own, and she might have made good matches at various times, but if she was a bit of a coquette, Amelia Alderson was also a woman of sterling qualities, and she had no desire to make a match her heart could not assent to.

Opie had been at the party some time before Miss Alderson arrived : he was sitting on a sofa beside a gentleman who was evidently as eager for her coming as the artist, but with the privilege of old friendship, who remarked from time to time on the delay : “Amelia is coming ; Amelia will surely come : why is she not here ?” while his eyes turned expectantly towards the door. Suddenly Opie interrupted him.

“Who is that ? Who is that ?” he exclaimed abruptly, rising and advancing eagerly towards a lady who had just entered.



THOMAS HOLCROFT.

By permission of the owner, H. A. Miers, Esq.



ELIZABETH WHATLEY.

By permission of the owner, J. O. Whatley, Esq.

The new arrival came in hurriedly; all brightness, smiles, and animation; eager to greet old friends: her abundant hair, of a rich auburn, hanging in waving tresses over her shoulders. She had on a blue robe that left her neck and arms bare, and on her head was perched, sideways, a coquettish bonnet, small, and surmounted by a plume of three white feathers. John Opie surrendered his heart on the spot. We wonder did she sing for the assembled company that evening, and so completed his subjugation?—for Amelia Alderson's voice was not one of the least of her charms. She sang ballads to perfection in a sweet and powerful soprano: sometimes they were of her own composition. The memory of her rendering of "Sally in our Alley," and "Savourneen Deelish" lingered on in the minds of all who heard her sing them for years after her voice had been silenced by scruples of conscience. Harriet Martineau, as a child, heard her sing "Lord Ullin's Daughter," and remembered long years after the heartrending anguish she imparted to the appeal "Come back" in that ballad.

Southey, writing to Mr. Cottle (May 1797), thus describes the artist at this date: "Opie is indeed a very extraordinary man. I have now twice seen him. Without anything of politeness, his manners are pleasing, though their freedom is out of the common; and his conversation, though in a half-uttered, half Cornish, half croak, is interesting. There is a strange contrast between his genius, which is not confined to painting, and the vulgarity of his appearance,—his manners, and sometimes of his language. You will, however, easily conceive that a man who can paint like Opie, must display the same taste on other subjects."¹

Here was, indeed, a meeting of Beauty and the Beast!

"He [Opie] is very fond of Spenser," continued Southey. "No author furnishes so many pictures, he says. You may have seen his 'Britomart delivering Amoret.'

"He has begun a picture from Spenser which he himself thinks his best design, but it has remained untouched for three years. The outline is wonderfully fine. It is the delivery of Serena from the Salvages (*sic*) by Calepine. You will find the story in the 6th Book of the 'Fairy Queen,'—the subject has often struck me as being fit for the painter."²

¹ "Reminiscences of S. T. Coleridge and R. Southey," Joseph Cottle.

² *Ibid.*

It is strange that Opie should have been ready to enter into another marriage contract within such a short time of his former disastrous experience ; the more so because he allowed himself to be fascinated by an utter stranger—for though, as he had known Godwin since 1795, and was also well known to Holcroft, some account of Miss Alderson's beauty and accomplishments must have reached him, there is no reason to doubt that he saw her at this party for the first time. We have no date for this meeting, except that if it occurred in Norwich, as related in "Coke of Holkham," it must have been in the spring of 1797 ; while if in London, for some accounts place the scene of the party there, it might have been a little later. Even in that case it must have been soon after she went to London, in the spring of 1797, as she discusses Opie in an undated letter which speaks of Godwin's marriage to Mary Wollstonecraft as of recent occurrence and still a matter for wonderment.

"Mr. Opie," she writes to Mrs. Taylor, "has (but *mum*) been my declared lover, almost ever since I came. I was ingenious with him on principle, and I told him my situation, and the state of my heart. He said he should still persist, and would risk all consequences to his own peace, and so he did and does ; and I have not resolution to forbid his visits. Is not this abominable ? Nay more, were I not certain my father would disapprove such, or indeed *any* connexion for me, there are moments, when, ambitious of being a wife and mother, and of securing to myself a companion for life, capable of entering into all my pursuits, and of amusing me by his, —I could almost resolve to break all fetters, and relinquish too the wide, and often aristocratic circle, in which I now move, and become the wife of a man whose genius has raised him from obscurity, into fame and comparative affluence ; but indeed my mind is on the pinnacle of its health when I thus feel ; and on a pinnacle one can't remain long ! But I had forgotten to tell you the attraction Mr. O. held out, that staggered me beyond anything else ; it was that, if I were averse to leaving my father, he would joyfully consent to his living with us. What a temptation to me, who am every moment sensible, that the claims of my father will always be, with me, superior to any charms that a lover can hold out ! Often do I rationally and soberly state to Opie the reasons that might urge me to marry him, in time, and the reasons

why I never could be happy with him, nor he with me; but it always ends in his persisting in his suit, and protesting his willingness to wait for my decision; even while I am seriously rejecting him, and telling him I *have* decided."

Truly, as the proverb has it, "A woman's nay is no denial." When Amelia Alderson could gravely argue with Opie the pros and cons matrimonial, she was already half won. He had taken the right line of attack in promising not to separate her from Dr. Alderson, for since her mother's death, when Amelia was only fifteen, father and daughter had been all in all to each other. Still the struggle must have been a hard one, for Opie, the "inspired peasant," as Cunningham called him, must have repelled her by a thousand little social errors even while she was attracted to him by his mental and moral qualities. The latter triumphed: she went back to Norwich in the autumn, if not engaged to Opie, at least on the verge of it, and sufficiently in earnest to be staunch to him in spite of the wonderment of her friends—to whom her determination to marry Opie came as a startling surprise in view of the difference in their social positions. Perhaps it was on this account that it was arranged she should be married in London instead of at Norwich, where the affair was a nine-days' wonder. Shortly before she returned to London Opie wrote to her:

"I am puzzled, dearest, to know whether you expect to hear from me to-morrow. If I think of anything particular I'll write; else not. To love thee much better than I did, is, I think, impossible; but my heart springs forward at the thought of thy near approach. God bless thee ever, my dearest love, and guard thee up safe to thy fond, anxious, devoted,

"J. O." ¹

They were married at Marylebone Church on May 8, 1798, and the bride's trousseau is believed to have consisted, in part, of articles enumerated in a list found among her old letters: "Blue satin bonnet russe with eight blue feathers; nine small feathers and a feather edge; three blue round feathers and two blue Scotch caps; one striped gold gauze bonnet russe; four scollop'd edged caps, à la Marie Stuart; one bead cap; one tiara; two spencers,

¹ "Memorials of Amelia Opie," Miss Brightwell.

one white, one black." The number of feathers will be noticed : they were immensely fashionable for some years after 1794, and often stood out from the head to a height of half a yard ; the bonnet itself was small. "Come to London and admire our plumes," wrote Mary Moser to Mrs. Lloyd ; "we sweep the sky ! a Duchess wears six feathers, a lady four, and every milkmaid one at each corner of her cap ! . . . N.B. The Queen and her ladies never wear feathers ; they say here that the minority ladies are distinguished from the courtiers by their plumes."¹

A second box contained "Two yards broad figured lace, for neck and wrists ; buff satin slip ; buff net gown ; three muslin gowns and one skirt ; three frilled handkerchiefs ; one lace cap and two bands ; set of scarlet ribbon for the gown lined with blue ; three lace frills ; worked cambric gown and flounces ; seven flat feathers and three curled ones, &c."² This was, as will be seen, only a part of her outfit : it is probably rather more liberal in the way of finery than the average trousseau of a professional man's daughter, but she was an only child and fond of dress. Both before and after marriage she was noted for her tasteful attire. Scandal said that one of her reasons for joining the Society of Friends in later life was the picturesque daintiness of the Quaker costume.

Two days after the wedding Opie signed a paper recommending J. T. Smith for the post of drawing-master at Christ's Hospital. This looks as if the newly wedded couple dispensed with a honeymoon. Opie took his bride to the house in Berners Street (No. 8), to which he had removed in 1791, and where he remained for the rest of his life. Dr. Alderson did not make his home with them. This may have been by his own wish, and not from any reluctance of Opie's to carry out his pre-nuptial pledge : the doctor was only fifty-five when his daughter married, and still in active practice ; he continued to live in Norwich, and as for some years past it had been her habit to spend several months in London, Mrs. Opie's protests that she could not leave her father for a home of her own must have been partly dictated by sentiment.

¹ "Nollekens and his Times," J. T. Smith, vol. i, p. 61.

² "Memorials of Amelia Opie," Miss Brightwell.

CHAPTER XIII

HARD TIMES IN ENGLAND—WOLCOT AND NOLLEKENS— HOLCROFT

DURING the last year the state of the country had been growing worse instead of better. While Opie was occupied with his wooing, England went in fear of an invasion, and nerves were in such a jumpy condition that whole families lived in a state of readiness to flee at first alarm of a French landing. Dissenters and persons holding liberal opinions were looked upon with suspicion; and found themselves under surveillance lest they should be in league with the enemy: in Norwich they were even credited with a desire to fire the cathedral as a signal for invasion. England was on the verge of financial ruin. Gold became so scarce that by an Order in Council of February 26, 1797, the issue of specie was prohibited: an action which was followed by an agitation as to the propriety of interference by the House of Commons in the affairs of the Bank of England. A precedent for this action of the Council was found in the Journals of the House for 1696, but even this did not allay public resentment, and the *Morning Chronicle* for March 6 boldly declared that "Unless the measure of the Order of the Council shall be pronounced to be illegal, this Country can never recover from the blow it has received. . . ." To relieve the pressure, Pitt introduced a bill permitting the Bank to issue notes of twenty shillings and upwards. Some of the Spanish silver pieces taken from the enemy were stamped at the Mint for temporary issue, and on March 9, in accordance with notice given the previous day, the Bank issued dollars at four-and-ninepence: it was in a state of siege in consequence, and before two o'clock the issue was stopped: Jews sold them in the Avenues at five shillings each. On the 13th,

Stocks were down to 50½, and annuitants were threatened with payment of their dividends in depreciated paper. It may well be imagined that with such a state of affairs panic reigned, and householders found themselves face to face with ruin. At Norwich a meeting of freemen, freeholders, and other inhabitants of the city and county was held on May 16, to draft a petition to the King; praying him to deliver his subjects "from the mischievous effects of Ministerial incapacity or dishonesty," and to "restore to these Kingdoms the inestimable blessings of Peace."

Living under such conditions, it is hardly wonderful that Opie should have exercised the most rigid economy in his household, for his profession was one which necessarily flourished best when money was plentiful, and quickly suffered under stress of hard times. The second marriage might have turned out as disastrous as the first, for Amelia Opie was fond of dress and gaiety, had always been accustomed to mix freely in society, and had been mistress of her father's house from the age of fifteen. Fortunately she had literary tastes: she wrote a tragedy when only eighteen, and enjoyed the reputation among her friends of composing songs, poems, and tales of heartrending pathos; which lost nothing in the rendering when they were sung or read by herself at literary gatherings she attended in Norwich or London, for she was evidently a born actress. Opie encouraged her to write, and her first acknowledged novel, "Father and Daughter," appeared in 1801. Success quickly followed, and this literary work not only proved highly lucrative, so that she was in a measure financially independent of her husband for her pleasures, but gave her a definite aim in life which must also have done much to soften down the difficulties of marriage with a man who put his work before his wife.

Mrs. Opie's charm of manner and accomplishments, combined with Opie's conversation, soon made their house a rendezvous for every one of note in the artistic, literary, and social world. She received on Sundays, for at this period she was not remarkable for religious fervour. At Norwich she attended the Octagon Chapel, and in London sat under Sidney Smith: in both places more as a matter of form than from any higher reason, though she seems to have had a naturally pious tendency. Opie is censured by Mr. Polwhele as treating religious subjects lightly: he quotes in proof

of this Opie's remark: "Am not I the Carpenter's son?" This does not appear conclusive, as it is obvious that it may be profane or the reverse according to the context, which is not given. For all we know it may have been uttered in rebuke, and without any religious significance: at any rate it is unfair to convict him of scoffing at sacred things on such slight evidence. But the probabilities are greatly in favour of his indifference to religion: the wave of infidelity that passed over the country about the time of the French Revolution; his study of the works of Voltaire and Tom Paine; the condition of the Church; all point in that direction.

In Holcroft's diary for 1798 there are many allusions to the Opies which show that even if he had had "a mind to" Miss Alderson, it did not prevent a continuance of his friendship for Mrs. Opie and her husband. Under June 22 we find: "Called . . . on Mr. and Mrs. Opie, both ill." Whatever the ailment, it was evidently not serious, for on the 26th he records: "Called at Opie's in the evening; sat near two hours. Much difference of sentiment between us, but little or no ill-humour," and on the 30th it is: "Went, after breakfast to Mr. Stodart, but did not go in. Met Opie on my return."

Mrs. Opie had friends at Southgate, with whom she used sometimes to stay before her marriage, to the wonderment of Godwin, who bluntly expressed his surprise that she should think of "being out of London"—could she be "either amused or *instructed* at Southgate?" Evidently Holcroft shared Godwin's opinion, for on July 3 there is the entry: ". . . In the evening called at Opie's; they not returned from Southgate!" Southgate was evidently Ultima Thule in literary London. Another fruitless call on Opie is recorded for July 6: ". . . he gone to see Hogarth's 'March to Finchley,'" but on July 12 he was more successful: ". . . After dinner, sat half an hour at Opie's. G. Dyer there."

After this no calls on Opie are entered for some months, possibly Opie was out of town, but there are several passages in the diary relating to Opie, showing that Holcroft had a sincere admiration for him. One tells of a discussion with Sir William Beechey on painting. Beechey praised Holcroft's portrait by Opie, "but said the colouring was too foxy; allowed Opie great merit, especially in his picture of crowning Henry VI at Paris;

agreed with me that he had a bold and determined mind, and that he nearest approached the fine colouring of Rembrandt." Another says that he has been told the new edition of "Pilkington's Dictionary" contains a life of Reynolds, "which some attribute to Dr. Wolcot, others to Opie." We now know that it was the work of the latter.

Holcroft's entry for October 8 (1798) is: "I learnt from Mr. N——'s commonplace book that it was on the 11th of March, 1796, that he, Arthur O'Connor, Dr. Parr, (Bellendenus) Godwin, Mackintosh, Opie, Powel, a young Oxonian brought by Parr, and Colonel B. [Barry] dined with me. I consider the meeting of so many celebrated as well as extraordinary men, as an occurrence worthy of being remembered." A bachelor party, no doubt, for this was during Holcroft's widower days; it serves to show also that Opie did not shun society during the progress of his divorce suit. On October 19 Opie was evidently back in London, for Holcroft called on him and criticized his sketch of St. Michael's Mount; from this it appears probable that he had been in Cornwall. "A well-painted portrait of Dr. A——" was also in the studio: presumably Dr. Alderson. No other mention of Opie is made until December 13, when there was a little Bohemian gathering at Opie's including Holcroft and Northcote: "Northcote animated as usual. Related a comic conversation between himself and a framemaker, who had never heard the name of Northcote, nor noticed it in the prints he had framed, though he remembered the names of Sir Joshua Reynolds, West, Opie, &c. After supper, stories of terror were related," and the company vied with each other in telling hair-raising stories of midnight robberies and murders as they sat round the winter fire.

These years following his marriage to Amelia Alderson must have been the happiest in Opie's life. At last he had the sympathetic companionship of a clever woman of the world; one who was able to appreciate his enthusiasm for art, could enter into his dreams, comfort him in moments of despair, and inspire him to fresh efforts. When the second Academy exhibition after their marriage opened, it was remarked that there was a marked improvement in his female portraits. A newspaper cutting preserved at South Kensington,¹ criticizing his "Portrait of a Lady,"

¹ "Scraps relating to the Fine Arts, 1778-1834."



LADY PRICE.

By permission of the owner, the Earl of Shrewsbury and Talbot.

No. 96 in the catalogue for 1799, identifying it as "a Mrs. Price of Cornwall," says: "This portrait is a proof that Mr. Opie is very much improved in the representation of female beauty—a charm that seemed too light and delicate for his hand, and in which it was thought that he would never be so successful as in portraying strong marked characters. This work, however, plainly shows that, if he perseveres, his genius will not be confined to one province of his art. The Landscape displays a part of Cornwall, with St. Michael's Mount, and is well painted." This is in all probability the picture alluded to in Holcroft's diary under the date January 29, 1799: "Called on Opie; saw a portrait, whole-length, of a lady, excellent." It is also more particularly alluded to in his entry for March 1 of the same year, when he was sitting to Opie for his portrait, commissioned by Colonel Barry: "Sat to Opie. Northcote there, who warmly praised his whole-length of Mrs. Price, and his 'Old Soldier,' and 'Girl with Beer.'" This portrait of Mrs., afterwards Lady, Price, wife of Sir Rose Price, the first baronet, now hangs in the drawing-room at Ingestre. It was bequeathed to the Earl of Shrewsbury and Talbot by Sir Rose Price; together with his own portrait by Opie. Unfortunately, that of Sir Rose cannot now be found, and the present Earl fears it was burnt in the fire which destroyed Ingestre in 1882, when several valuable pictures were lost.

Others remarked the change in Opie's work. A fellow artist complimented him on it: "we never saw anything like this in you before, Opie,—this must be owing to your wife." Opie repeated the remark to her, with the comment that if they would only allow that he *did* improve, he was very willing that they should attribute the improvement to his wife. Industry as unceasing as his, with such fine natural abilities, must necessarily show improvement. The defect in his work was due to rusticity: it undoubtedly became modified by the same agency that was softening his brusqueness and refining his manners—constant association with a woman of culture and refinement.

Few women of that time could have so successfully lived the double social life of Bohemia and Belgravia. Miss Monckton, now become Countess of Cork and Orrery by her marriage with the seventh earl, had a motley crowd at her parties; but she treated them with the carelessness of a woman of assured rank, and

patronized her guests, so that there could have been no real feeling of equality. Amelia Opie behaved quite otherwise: she enjoyed the free-and-easy artist life, and while a gradual weeding-out process went on in the guests received at Berners Street, there is nothing to show that any of Opie's old friends who really wished to visit him were kept away by her wish—except Wolcot. Him she could not tolerate: after Opie's second marriage the coolness between tutor and protégé became more marked; they drifted apart without any absolute quarrel. Wolcot never attacked Opie in print, but sometimes complained of his ingratitude, while the artist is reported to have said when Wolcot was spoken of: "Ay, in time you will know him." Some years later (May 9, 1811) an entry in Henry Crabb Robinson's diary tells of a dinner at Thelwall's: "A large party. The man whom we went to see, and, if we could, admire, was Dr. Wolcott, better known as Peter Pindar. He talked about the artists, said that West could paint neither ideal beauty, nor from nature, called Opie the Michael Angelo of old age, complained of the ingratitude of certain artists who owed everything to himself. . . ." ¹

There is some justification for Mrs. Opie's dislike to Wolcot: the passing years had made him coarser. This alone, perhaps, would hardly have sufficed, for she must have known many such men, but Wolcot was also a perpetual reminder of Opie's humble origin, and, while she was using all her influence to give him refinement, the sight of the man who had deliberately fostered rough manners which daily tried her patience must have been distasteful to her.

In truth, Mrs. Opie was not the only person who disliked him. Wolcot had made many enemies. His "Nil Admirari, or a Smile at a Bishop," was attacked most savagely in the *Anti-Jacobin*, where he was described as "this disgustful subject, the profligate reviler of his Sovereign, and impious blasphemer of his God." Wolcot determined to be revenged: he heard that the review had been written by Gifford, and jumped to the conclusion that it was William Gifford, editor of the *Anti-Jacobin*, and, later, of the *Quarterly Review*. He found William Gifford one day (August 18, 1800) in the shop of Wright the bookseller, and endeavoured to thrash him. Gifford, being the stronger, and enraged at an un-

¹ "Diary of Henry Crabb Robinson," selected and edited by Thos. Sadler.

provoked attack, grappled with his assailant, threw him out into the street, and rolled him in the mud. Explanations ensued, and then it came out that Wolcot had assaulted the wrong man. The article had been written by "John Gifford," otherwise John Richards Green. Wolcot met with little sympathy. The Prince of Wales had thought fit to encourage his satires on George III: as Regent he had no further use for him. A mock-heroic poem, "the Battle of the Bards," by "Mauritius Moonshine," celebrated the encounter with Gifford: Nollekens gave the satirist a piece of his mind.

"Why, Nollekens, you never speak to me now," remarked Wolcot one evening, as he passed the sculptor's garden-gate. "Pray, what is the reason?"

"Why, you have published such lies of the King, and had the impudence to send them to me; but Mrs. Nollekens burnt them, and I desire you'll send no more. The Royal family are very good to me, and are great friends to all the artists, and I don't like to hear anything against them."

Wolcot touched the little sculptor on his shoulder with his cane.

"Well said, little Nolly! I like the man who sticks to his friend. You shall make a bust of me for that."

"I'll see you d—d first!" declared Nollekens wrathfully, "and I can tell you this besides—no man in the Royal Academy but Opie would have painted your picture; and you richly deserve the broken head you got from Gifford in Wright's shop. Mr. Cook, of Bedford Square, showed me his handkerchief dipped in your blood; and so now you know my mind." Nollekens called in his dog, shut and barred the gate, and went indoors, leaving Wolcot outside.¹

Henry Angelo said that Wolcot's wit "seemed not to kindle until after midnight, at the period of about his fifth or sixth glass of brandy-and-water," when he and Rowlandson, his boon companion—the latter at about the twelfth glass of punch, and a pipe replenished with choice Oronooko—regaled the company with choice stories. "The tales of these two gossips . . . each delectable to hear, would make a modern Boccaccio."²

¹ "Nollekens and his Times."

² "Book for a Rainy Day," by J. T. Smith, edited by Wilfred Whitten footnote to p. 120.

It is impossible to read the story of Wolcot's life without regret that a man of such gifts and good nature should have so misused his abilities. Did he, looking back on the past, think this himself when he lay dying in 1819: blind, swollen with dropsy, strangled by asthma? John Taylor, with whom Wolcot had quarrelled about his pension, became reconciled to the doctor when he heard of his serious illness. On the evening before he died, Wolcot, who had been delirious and had afterwards fallen asleep, woke to find his old friend by his side.

"Is there anything on earth that I can do for you?" asked Taylor.

The dying man's voice recovered momentarily its strength and tone as he replied:

"Bring back my youth."

He never spoke again. When Taylor called next day, the satirist who had terrorized worthy "Farmer George" was dead.

The entries in Holcroft's diary continued through the first three months of 1799, during which time he was sitting to Opie. On January 30 he writes: "Sat to Mr. Opie, first sitting for my portrait, intended for Colonel Barry. Mr. G[odwin] has a portrait of me painted by Opie, which was exhibited last year, a most admirable painting and likeness." He sat again next day, when Opie related an anecdote of a man in Cornwall, "who, being drunk, and near a dreadful precipice, suddenly fell, but happened to catch with his hands; on which he began to pray, in a confused and terrified manner, till he was so exhausted that he could hold no longer, and at last loosed his hold; but scarcely descended a yard, being not quite so far on his road as the precipice; from which, if he had fallen, he must probably have been dashed to pieces. The disappointment must have been an odd sensation. Opie knew the man."

A third sitting was given on February 1, and that evening Holcroft entertained the Opies and a few other friends, including Northcote and Sir Francis Bourgeois. On the 17th there was a dinner at Holcroft's: the Opies were again present, with Clementi and his pupil, John Field, among the guests. "Field played a concerto and other things of his own composition. Is a youth of genius, for which Clementi loves, admires, and instructs him; highly to his own honour." Holcroft's little dinners were un-



DR. JOHN WOLCOT.

From the picture in the National Portrait Gallery.

ostentatious and inexpensive friendly gatherings. A bottle of wine was usually produced after dinner, but little was drunk: he was most abstemious himself, and so were most of his friends. This must have been almost a farewell to his widowed state, for he was on the verge of matrimony for the fourth time; and on March 3 he writes: "Informed Colonel Barry of the business of to-morrow: viz. my marriage with Louisa [Mercier], and received his hearty congratulations. He had seen my portrait, was highly pleased, and gave Opie a draft on his banker." Thirteen sittings were given, the last being on March 9.

On the 10th, only a week after the wedding, the bride was evidently at home to callers, for the diary says: "Mrs. Holcroft visited by . . . Mr. and Mrs. Opie in the evening." A lengthy solitude *à deux* was evidently not customary. Holcroft's heart must have been very inflammable, for besides four wives and "a mind to" Amelia Alderson, there was a time when he was deeply enamoured of Mrs. Inchbald, whom he visited almost daily for some time during 1793.

The intimacy between the Opies and Holcrofts soon came to an end. Holcroft became involved in financial difficulties, and went with his family to Hamburg. The Continental wars resulted in a dispersal of pictures from the great foreign galleries, many of which had been looted. With the genuine old masters thus thrown on the market were many others which were either spurious or inferior works. Holcroft, in an unfortunate moment, hit upon a scheme for retrieving his fortunes. He wrote to Godwin from Hamburg telling him he thought of buying up some of these pictures cheaply, and sending them to be sold in England. For a while he contented himself with attending the sales without bidding, but one day he caught sight of a small picture among the lumber of a broker's shop. He asked the price and was told it was three guineas. At first he intended to get his wife's opinion of the bargain, but on second thoughts became more confident, and bought the picture. Returning home he met his father-in-law, Mercier, who dabbled in picture-dealing himself. "A ce trait je connois mon sang," remarked Mercier with a laugh, and from this time they frequented auction rooms and brokers' shops together in the hope of picking up bargains. In vain his friends Opie and Christie, the auctioneer, warned him to be careful. He

expended between £400 and £500 on pictures in the sanguine expectation of at least doubling his outlay. Fifty-seven pictures were sent to England consigned to Godwin, who was asked to get them examined by Opie and others, and to make arrangements for their sale. "Let me know if Opie has received my pictures, what you think of them, and what he and others say," wrote Holcroft to Godwin: he also wrote to Opie himself.

Godwin wrote back that he was willing to see Opie and Gillies on the subject (Dr. John Gillies, the historiographer for Scotland, is meant, presumably, for as Opie painted him, his wife, and others of his family, they were evidently well acquainted). Godwin was also willing to clear the pictures at the Custom House and see to their safe disposal, but would accept no responsibility with regard to their sale. Opie was out of town when the pictures arrived, but Godwin had them inspected by artists, who reported that there was a doubt if they would fetch the Customs duties, which amounted to £150. A few were brought away and left at Opie's house, and on his return he wrote to Holcroft:

"Dec. 5th, 1799.

"I am quite ashamed that your letter should have remained so long unnoticed; but being at Norwich when it arrived, I thought it better to wait till I came to town and had seen the pictures mentioned in it, that I might at the same time I answered it, give you some account of them.

"The pictures I found, through the care of Mr. Gillies, safely lodged in my house on my return to town, which was only three days ago. With the sketch by Rubens, I am quite charmed; it is really a most exquisite thing. The portrait is a good one; but it is not the likeness of Lord Stratford, nor painted by Vandyke. The other two are not at first view so much to my taste, nor am I convinced they were painted by the master to whom you attribute them; but I cannot speak decisively, till I have examined them with more attention. Care shall be taken of all, but the Rubens I have mounted into my painting room, as it contains a great deal worth studying.

"You will do great injustice to the sentiments of esteem and friendship, which both Mrs. Opie and myself feel for you, if you do not rest assured that to hear of your health and welfare, will at all

times give us pleasure ; and we have only to beg that in your next, you will make no other use of your *bridle*, than to lay its reins on the neck of your affection, in the utmost confidence that all that comes from you, will be received with a most hearty welcome.

“ I am, with the highest esteem,

“ Yours most sincerely,

“ J. OPIE.”¹

In spite of this cordial letter from Opie, and Godwin's assurances, Holcroft could not be persuaded that his friends and the auctioneers had done their best. He insisted that before their purchase the pictures had been submitted to and criticized favourably by the best judges he could find. Opie and Birch (who was asked his opinion) must have, he insisted, gone to them with prejudiced minds. Christie was “ not the only auctioneer ” ; he suggested that Cox and Burrel, or Phillips, should be asked to undertake the sale. The pictures were afterwards sold, and realised nearly £700, but Holcroft's friendship for Opie suffered a rude shock from the picture-dealing episode.

Godwin dropped out from the Opie circle after his second marriage, for his wife was unpopular. Godwin's own disposition was not such as would make for continued friendship : “ Opie (your friend, no friend of mine),” he wrote to Holcroft in September 1799.² If Mary Wollstonecraft had lived it might have been different, for she excited Mrs. Opie's sincere admiration. Whatever she had seen had disappointed her, Mrs. Opie declared, “ except Mrs. Imlay (Mary Wollstoncraft) and the Cumberland lakes.” John Taylor avoided Opie after his second marriage : he had, it will be remembered, taken the part of Mary Bunn, and was also a friend of Wolcot : after the latter's quarrel with Opie, Taylor thought it impossible to be friendly with both. He also gave the excuse that Amelia Opie introduced a new circle of friends as a reason for not keeping up the friendship, and so it happened that they saw little of him until Opie's fatal illness brought reconciliation and remembrances of old ties.

But if some of Mrs. Opie's fashionable friends, amongst whom were the eccentric and “ lion-hunting ” Lady Cork, Lady Charle-

¹ “ Memoirs of the late Thomas Holcroft,” William Hazlitt.

² “ William Godwin : his Friends and Contemporaries,” C. Kegan Paul.

ville, and impetuous Lady Caroline Lamb, made the old acquaintances uncomfortable; another set from Norwich, clever, and in some instances as Bohemian as any dating from the Opie and Wolcot partnership, appeared on the scene. William Taylor of Norwich, the dissipated and argumentative translator of Burger's "Leonore"—upholder of "Philonic pantheism," as George Borrow called it, and revolutionary politics—wrote to Robert Southey on September 26, 1798: "Dr. Sayers has been sitting to Opie. I am to have the picture—it is very like." Southey said it was one of Opie's happiest likenesses. Frank Sayers the poet and metaphysician—erstwhile doctor of medicine—was one of the Norwich set. He highly appreciated Opie's intellectual powers. William Taylor, of Norwich, in his "Life of Dr. Sayers" said: "Dr. Sayers conversed much with Mr. Opie on art, and listened to his native strength of talent and originality of judgment, and has happily applied to him a Greek distich in his 'Essay on Beauty.'" There was Mrs. John Taylor—no relation of William's—who combined housewifely duties with a vigour of intellect and soundness of argument that enabled her to hold her own in discussion with Southey, Brougham, and Mackintosh: who darned stockings while she talked philosophy, and danced round a tree of Liberty at Norwich with Dr. Parr. George Borrow was among them too, and Sir James Edward Smith, Founder of the Linnæan Society, with his wife, who was painted by Opie as a gipsy, and died in 1877, aged 103. Sarah Austin (daughter of Mrs. John Taylor), Mrs. Barbauld, Mrs. Inchbald, and Elizabeth Fry were also among Mrs. Opie's intimates: the whole comprising surely as heterogeneous a visiting list as ever tried the tact of woman. Mary Howitt's mother was already acquainted with Opie, who met her before her marriage while she was visiting her cousin, William Wood, at Hammersmith. Opie shocked her by asking permission to paint her as Mary Magdalene. "This, to the later regret of her daughters, she declined to do, always silencing our lamentations by, 'Oh, no! I could not be painted as a Magdalene; anything but that.'" ¹

One of Opie's pictures exhibited in 1796 deserves notice because we have two contemporary criticisms of it: the picture-buying public had another chance of judging it in April of last year (1910),

¹ "Mary Howitt: an Autobiography," edited by Margaret Howitt.



Photo by Coe, Norwetch.

LADY SMITH AS A GIPSY.

By permission of F. P. Barnard, Esq., F.S.A.

when it was sold at Christie's for £504. This was his "Pastoral Courtship." One of the notices (1796) dismissed it as "An interesting subject, poorly treated. The painting hard, and the whole is deficient in harmony of colouring." This was by "Anthony Pasquin," who usually criticized Opie harshly, satisfactory evidence that he was above the weakness of paying blackmail. The other, appreciative of the artist, but deprecatory of his style, was in "A Companion to the Exhibition of the Royal Academy" (1796). It said: "This artist claims attention. He is bold, energetic, and operative. The graces and embellishments of fashion he disdains; they seem to him the petty conceits of coxcombical artists, who satisfy truth of design to the fantastic glare and tinsel of foppery. But the reverence due to the dignity of painting must cause the liberal and judicious critic to lament that in his avoiding the extremes of affected grace, superfluous decoration, and refinement of romantic sentiment, he should render his figures coarse and clumsy in the drawing, and his design careless in the *tout ensemble* of his tablature. Like Churchil [*sic*], he depicts Truth without paying the least court to the Graces. It must, however, be acknowledged that, without addressing the fancy, he seizes the understanding and affects the heart. The above is particularly exemplified in his painting of 'Pastoral Courtship.' The design is judicious, the expressions natural, and the execution more effective than, perhaps, any other painter in the exhibition displays. It is therefore much to be regretted that Opie, in this picture, should want what so many of the Academicians could so well spare—namely, some adornments that are only requisite to enable him to render his pictures more agreeably impressive than any produced by his numerous competitors."

The Academy catalogue for 1797 in the Anderdon collection contains this manuscript note: "John Opie is very discursive this year. A Coronation, a Murder, 'Courtship in the Park,' of all places!—and the 'Children in the Wood.' No Royal Sitters, no Ladies of Quality." "Anthony Pasquin" was no better pleased with this courtship picture than the other. In the *Morning Post* he wrote: "In this, as in every picture we have seen by Mr. Opie, there is a heaviness of style, and a muddiness of tint which is not pleasing: if he would but copy a few pictures from the Venetian school, it would amend his manner wonderfully, as his drawing is not very

untrue. This picture is affixed so high, that it looks as a sort of Atlas, bearing up its numerous relatives, which befringe the ceiling [*sic*] of the apartment in a chequered variety." Truly "Anthony" was hard to please, for the previous year he complained that "Portraits of two Children" (of William Smith), No. 196 in the Academy, was "cold and chalky," though he admitted that "the heads are well drawn."

A newspaper cutting, with neither the name of paper nor date attached,¹ has an ambiguous criticism of "The Coronation of Henry VI at Paris," and "The Murder of Archbishop Sharp," exhibited 1797: "Two large Historical pictures, by Opie, in the same style, and of the same degree of merit as usual." On the whole Opie was wise in the action he took on the subject of newspaper criticism—to treat it with good-humoured tolerance. He declared that a man who had placed himself on a pedestal was thereby open to criticism: he had to prove his right to the position.

On one occasion, Mrs. Opie tells us, an attempt was made to levy blackmail. "Some years ago a gentleman called on Mr. Opie, from motives of friendship, to inform him that a person, whose name I shall not mention, the editor of some magazine now no more remembered, was going to publish in his next number a very severe abusive memoir of him, and hinted that it might be advisable for Mr. Opie to take measures to prevent the publication, showing him at the same time a number already published, which contained a similar memoir of an eminent and highly respected actor,—and was an alarming proof, as the gentleman thought, of the writer's powers. Mr. Opie perused the memoir; and, returning it to his friend, coolly observed, that if that was all the person could do, he was very welcome to say anything of him that he chose; but that he never had condescended, nor never would condescend under any circumstances whatever, to put a stop, by bribe or menace, to anything of the kind."² Mrs. Opie went on to declare that while her husband "scorned, by bribe or menace, to avert printed calumny against him, he also scorned to obtain, by bribe of any kind, a printed eulogium. For his fame, *latterly* at least, he was

¹ In a book of cuttings, "Scraps relating to the Fine Arts, 1778-1834," Victoria and Albert Museum Library.

² Memoir prefixed to "Lectures on Painting."

indebted to *himself* alone:—by no puffs, no paragraphs, did he endeavour to obtain public notice; and I have heard him with virtuous pride declare, that, whether his reputation were great or small, it was self-derived, and he was indebted for it to no exertions but those of his own industry and talents.”¹ The allusion is, of course, to Wolcot; whose eulogiums need not affect Opie’s character for honest independence, as they were not inspired by him, and may even have been made against his better judgment.

Mrs. Opie tells another story showing that Opie was just as indifferent to spoken calumny. “We were one evening in a company consisting chiefly of men who possessed rare mental endowments, and considerable reputation, but who were led by high animal spirits and a consciousness of power to animadvert on their absent acquaintance, whether intellectual or otherwise, with an unsparing and ingenious severity which I have rarely seen equalled, and even the learned, the witty, and the agreeable were set up like so many nine pins only to be bowled down again immediately. As we kept early hours, I knew that we should probably be the first to go away;—and I sat in dread of the arrival of twelve o’clock. At length it came, and I received the usual sign from Mr. Opie; but to go, and leave ourselves at the mercy of those who remained, was a trial that I shrank from; and in a whisper I communicated my fears to my husband, and my wish to remain longer in consequence of them. An angry look, and a desire expressed aloud that I should get ready to go, was all the answer that I received; and I obeyed him. When we were in the street, he said: ‘I never in my life acted from a motive so unworthy as that of fear; and this was a fear so contemptible, that I should have scorned to have acted upon it;—and I am really ashamed of you.’ No wonder—I was ashamed of myself.”² It is a pity she did not add to this account of his disdain for scandal about himself, a relation of what his attitude had been with respect to the attacks on others. Had he taken part in them or not? His wife’s memoir is so indiscriminately laudatory that the absence of any remarks on the subject is suspicious, but Opie’s characteristic bluntness is almost sufficient proof that the meanness of backbiting was not one of his failings. It is more likely

¹ Memoir prefixed to “Lectures on Painting.”

² *Ibid.*

that this was one of the occasions on which he remained obstinately silent, to the chagrin of his wife, who—perhaps with the idea that a display of his conversational powers justified her choice—liked him to take a prominent part in the conversation. “Mr. Opie,” she said, “was so certain that to some descriptions of clever men he could never be an object of interest, from his want of external polish and classical attainments, that I have often undergone the mortification of observing him remain silent, while flippancy was loquacious; and of seeing the tinsel of well-fashioned, but superficial fluency, obtain that notice which was more justly due to the sterling, though in the opinion of some, perhaps, the rugged, ore of his conversation.”¹

¹ Memoir prefixed to “Lectures on Painting.”

CHAPTER XIV

AMELIA OPIE—THE NAVAL PANTHEON

IF happiness in marriage depends on contrasted characters, surely that of the Opies was ideal: so far as we know it was fairly harmonious, their only point of difference being caused by diversity of opinions on the subject of social life. Opie's gloomy nature brightened under the influence of his wife's sunny temperament: the warmth of her heart thawed the ice that had imprisoned his under the disappointments of earlier days. But Opie's love for his wife led him to desire her constant presence. Devoted as ever to his work, he was not willing to enter into society more than could be helped, while she, full of the joy of living, delighted in gaiety of all descriptions. A letter to Mrs. Taylor, dated January 27, 1800, explains the situation. "I have been tied by the foot ever since the day after Christmas day," she writes, "from having worn a tight bound shoe, which made a hole in my heel. . . . Severe illness has (I often think) on the frame the same effect that a severe storm has on the atmosphere. I myself am much better in every respect, since my late indisposition, than I was before; and the mind is never perhaps so serene and tranquil, as when one is recovering from sickness. I enjoyed my confinement, as I was not . . . in pain. My husband was so kind as to sit with me every evening, and even to introduce his company to my bedside. No less than three beaux had the honour of a *sitting* in my chamber. Quite Parisian you see, but I dare not own this to some women. I have led a most happy and delightful life since my return, and in the whole two months have not been out more than four times; so spouse and I had no squabbles about visiting, and that is the only thing we ever quarrel about. If I would stay at home for ever, I believe he would be merry from

morning to night; and be a lover more than a husband! He had a mind to accompany me to an assembly in Nottingham place, but Mrs. Sharpe (a most amiable woman) frightened him, by declaring he should dance with her, if he did." Opie shunned society of the fashionable class. He had no more desire to be patronised by fine ladies than Harriet Martineau a generation later. It is impossible to imagine him dancing, or paying pretty compliments and cultivating small talk. He loved the society of learned men. Not having had a classical education himself, he estimated its benefits all the more highly, and preferred to talk with men he deemed his superiors in knowledge. But Mrs. Opie declared that for the half-learned he had no sympathy: "word-catchers," as he called them: "men, more eager and more able to detect a fault in grammar, than to admire the original thoughts which such defective language expressed." This was only natural, since men of this class noted and condemned any little errors of expression, and made him feel his humble origin, where the real scholar would only admire the rough vigour with which he handled his subject.

Opie may have had a deeper purpose in receiving his sitters in Mrs. Opie's sick-room than that of relieving the tedium of illness. After his second marriage we hear of Mrs. Opie's presence in the painting room for the purpose of talking to the sitter: her wit and charm being exercised to put him at ease, and so enable the artist to record a pleasant natural expression. With children, it is only reasonable to surmise that she used for Opie's benefit the same plan followed in later life on behalf of her cousin, Henry Perronet Briggs, R.A., for whose juvenile sitters she carried barley balls in the pocket of her dainty "Friend's" dress; one of the sweets being thrown into the child's lap at intervals to keep its gaze fixed expectantly in the direction required by the artist.

Lady Dickson, a beauty of the day, and an old Norwich friend of Mrs. Opie, and Sir William Blizard, President of the Royal College of Surgeons, were among those with whom she conversed while they were being painted by her husband. Opie painted Lady Dickson twice: family tradition tells that she was dainty and fastidious about her person, and suffered greatly from the artist's persistent trick of adjusting her head and hair with his paint-daubed hands.



MARY.

CAROLINE.
ELIZABETH.

CHARLOTTE.

THE CHILDREN OF MR. AND MRS. CHRISTOPHER GULLETT.

By permission of Charlotte Gullett's son, W. A. Geare, Esq.

In that same letter to Mrs. Taylor we get an amusing account of one of Opie's foibles: "I am very much afraid my spouse will not live long; he has gotten a fit of tidyness on him; and yesterday evening and this evening, he has employed himself in putting his painting room to rights. This confirms what I said to him the other day; that almost every man was *beau* and sloven, at some time of his life. Charles Fox once wore *pink heels*; now he has an unpowdered crop. And I expect that as my husband has been a sloven hitherto, he will be a *beau* in future; for he is so pleased with his handyworks, and capers about, and says, 'Look there! how neat! and how prettily I have disposed the things! Did you ever see the like?' Certainly I never did, where he was, before. Oh! he will certainly be a *beau* in time."¹ It is to be feared that Mrs. Opie was doomed to disappointment if she hoped to see her husband become fastidious in dress, and he had now the excuse of fashion. Fox's abandonment of pink heels had a political significance. The extreme Whig party affected a careless dress in imitation of the French Jacobins, and Fox, having thrown in his lot with them, avowed his sympathies by adopting their peculiarities, as did many others: the utilitarian ugliness of male attire dates from the revolutionary wave that swept over Europe.

Opie was one of the hangers at the Academy for the exhibition of 1799. An attempt was made to extort his admiration for the work of a certain young artist:

"Why now, Opie, look at that hand!" remonstrated his fellow in office. "You never painted such a hand as that in your life."

"No," replied Opie, "but *you* have—*many* such."

That same year he offered himself for the Professorship of Painting, vacant through the expulsion of Barry for continued impertinencies towards his fellow Academicians. Fuseli also entered as a candidate; whereupon Opie withdrew his name with the remark that he would not have done so for any other artist. Opie appears to have wished to be friendly with Fuseli, and it is more in accordance with his character to suppose that the desire arose out of admiration for Fuseli rather than fear of his tongue. Mrs. Opie said that he admired Fuseli's wit, and delighted in his conversation: her belief was that he thought Fuseli's learning

¹ "Memorials of Amelia Opie," Miss Brightwell.

tended to exalt the artist's profession in the opinion of society. The same reason made him take a pride in the literary work of Hoppner and Shee.

Fuseli did not reciprocate this admiration. Opie offered his help with Fuseli's Milton Gallery: he suggested painting some pictures for it, and volunteered to undertake the management on condition that they shared profits. Fuseli declined; evidently thinking that Opie's offer was prompted by self-interest. The Gallery, completed and exhibited in 1799, was a financial failure. When, in 1803, Fuseli was elected Keeper of the Academy, some deeper cause for distrust must have dictated his determined and obstinate refusal of an apology from Opie and Northcote; who, having voted against his election and relented, called next day to explain their motives. Fuseli heard them out, and then replied with a sarcastic regret that they should have troubled themselves to call, as in consequence of their being seen to enter his house he might lose his reputation, because one must have been taken for a little Jew creditor, and the other for a bailiff.¹ Yet, in spite of these feline amenities, Fuseli delivered a shrewd and not unkindly criticism of the characteristics peculiar to Opie's, Northcote's, and his own designs. "If you would have a picture of nature as she is, you must go to Opie;—if one as she has been, go to Northcote;—but if you wish to possess representations which never have been, nor ever will be, come to me."² Opie painted Fuseli's portrait in 1800, and the latter was buried in the crypt of St. Paul's, in a small vault between those containing the remains of Reynolds and Opie.

One of the finest traits in Opie's character was his filial devotion. In his most prosperous days, when the rich and learned in the land took pleasure in his company, he never forgot or neglected the old mother at St. Agnes, nor Betty, the sister who had been a second mother to him in his boyhood. Economy was never carried to such an extent that there was no help available for anything that could add to old Mrs. Opie's comfort; he made frequent visits to the old home as long as she lived: at some little cost to himself when travelling was costly, slow, and dangerous. Early in 1800 his mother was failing in health, and Mr. Polwhele in his

¹ "Life of Fuseli," by Reynolds.

² "Library of the Fine Arts," vol. iv.

“Biographical Sketches in Cornwall,” gives one of Opie’s letters (March 4, 1800) to his sister on the subject :

“DEAR BETT,

“I am pleased to hear you take so much care of poor mother, and I hope she will get better as the weather becomes warmer. I should think port wine the most strengthening for her, but whatever you find does her good, let her have every day. I will enquire shortly and let you know what is most proper. Pray take particular care not to let her be left by herself at any time while she is in this weak state, and tell her how much we were concerned to hear of her accident, and also, that I hope both of us, or at least that I shall certainly make a point of coming down to see her this summer, and that I hope to find her quite set up again by that time. Be sure let her be well clothed, and not want for fire. Comfort her and keep up her spirits by all means, and say everything kind for me, you cannot say more than I feel for her. I am very sorry that the distance makes it next to impossible at this time of the year for me to come down, which I should do oftener than I have done, but that I fear the parting does her more harm than the seeing me does good.

“God bless you both, and believe me ever most affectionately,

“Your brother,

“J. OPIE.”¹

No doubt Opie kept his promise to visit his mother during the summer, but without his wife. When she went to Cornwall as a widow, in 1832, her letters read as if it was a first visit. Both Opie and his wife went to Norwich on a visit to Dr. Alderson in the autumn (1800). Miss Brightwell says that on this occasion he painted a portrait of Dr. Sayers, which was engraved as a frontispiece to the “Life of Sayers,” by William Taylor. This painting is possibly the replica at Keswick Hall, Norwich, but the probability is in favour of the engraving being from Taylor’s own picture, painted in 1798.

In a letter dated September 1800, Lady Jerningham (the Hon. Frances) tells her daughter, Lady Bedingfeld, “I sat yesterday for the fourth time to Opie, I am dressed d’apres le Breste,

¹ “Biographical Sketches in Cornwall,” Rev. R. Polwhele.

in Black velvet and gold fringe, my French veil over my hair leaving out the Cap underneath. Everybody finds it very like, and I believe it is so—only with 10 or 13 years taken off, so that it will do for Posterity. I don't dislike the flattery, as it makes a decent picture."¹ Flattery is an unusual charge to bring against Opie: was Lady Jerningham desirous of a denial that the portrait looked more youthful than the original? The Jerninghams were staunch patrons of Opie, and three generations of that family sat to him at various dates.¹

Opie did not remain in Norwich long, but returned to London, leaving his wife behind. Mrs. Opie complained that when they went to Norwich she could not keep him there unless he had work in hand. Opie was never happy unless he was painting, and no society could wean him from his art. Having left her on this occasion, she stayed on until his patience was exhausted, and he wrote urging her to return. A letter given by Polwhele, dated November 20, no year given, written to Betty Opie, may be inserted here, though, as there is no mention of a coach accident in Mrs. Opie's letters written after her return, it possibly belongs to the previous year: in any case it illustrates amusingly Opie's dislike of fuss.

“DEAR BETT,

“What the devil is the reason that thou art in such a fright, indeed what should make thee suspect the contrary? My not having written is the very thing that ought to have kept thee quiet, for if any accident had happened to me thou certainly wouldst have heard of it by me and by many others, henceforth I desire thou wilt remember the old saying, ‘No news is good news,’ and not fret thyself because I am lazy and don't like to write when I have nothing to say.

“My dearest Amelia was not so fortunate in coming to town as myself, she was overturned in the mail about 30 miles from town, and so bruised as to cause her to be lame for a fortnight or three weeks after, but she is now I hope perfectly recovered, she desires me to give her kindest love to you and mother and to thank you for your presents. . . . Keep up mother's spirits and tell her that I am very well and hope to see her again next

¹ “The Jerningham Letters,” edited by Egerton Castle.

summer, and my wife hopes the same, give my love to Mary James, &c., &c., and believe me ever

“ Affectionately yours

“ JOHN OPIE.¹

“ Let brother’s picture be sent off as soon as possible, and I will take care the other shall be sent down as soon as I have time to paint one of Amelia to go with it.”

Shortly after her return Mrs. Opie wrote to Mrs. Taylor (December 12, 1800): “. . . you Norwich people can’t, even from recollection, I think, conceive half the horror of a London fog. At present my husband’s mind is more affected by it than my health (for it is a terrible time for a painter). . . I shall have left Norwich a month only next Sunday, and it seems to me three, at least, so much have I done and seen since my return. Mr. Opie, too, has been constantly employed.

“ I am uneasy about Mr. Opie’s mother. She has again taken to her bed; and I fear the long struggle she had with death last winter, though she overcame him, will have weakened her too much to make it possible for her to endure another—and I did so ardently wish to see her! A committee of Academicians is to meet every Saturday till means are found to execute Mr. Opie’s plan for a Naval Pantheon; and this looks well.”²

Opie’s proposal to erect a public memorial of Great Britain’s naval glory appeared as a letter to the editor of the *True Briton*. Prince Hoare reprinted it in his “Inquiry into the requisite cultivation and present state of the Art of Design in England” (1806), and it appeared again with the 1809 edition of Opie’s “Lectures on Painting.” Opie disagreed with suggestions that had been made to erect a column, on the grounds that although its magnitude might at first excite surprise, the uniformity of its impression on the sight, “alike on all sides and at all times,” would quickly pall upon the observer; he objected to another idea—that of a colossal statue—because of the corroding effects of climate. His proposal was that the memorial should take the form of a circular building, as nearly as possible on the plan of the Pantheon at Rome. Light was to be admitted from or near

¹ “Biographical Sketches in Cornwall,” Rev. R. Polwhele.

² “Memorials of Amelia Opie,” Miss Brightwell.

the top of the dome, and the whole of the internal walls were to be divided into compartments, in each of which was to hang a large picture of one of our great naval victories; spaces being left between the pictures, in which were to be placed life-size statues of the great naval heroes who had commanded in the actions represented by the adjoining paintings. Smaller pictures relating to trade, commerce, colonization, discoveries, and other subjects connected with the power and prosperity of the Navy, were to be hung under the battle scenes, and above all were to be half-length portraits of "great men and gallant officers, who, though not of the first class, have deserved well of their country." In the centre of the building, under the dome, was to be a colossal group in marble representing Neptune doing homage to Britannia, and at the head of the room a statue of George III, "in whose reign the British naval power has reached a point of exaltation which seems to preclude the possibility of its being carried much higher by our successors." He provided that vacant spaces should be left for the heroes to come after, and the commemoration of their victories; advised simplicity and grandeur as the chief characteristics; and commended the whole to the public as ensuring not only a lasting and noble memorial of great deeds, but as giving equal encouragement to the sister arts of painting, sculpture, and architecture.

"What an effect might a design like this, happily planned and executed, produce!" he urged. "How magnificent, how instructive it might be made! How entertaining to trace down from the earliest records of our history, the gradual increase of our navy! to remark the different stages of its growth, from a few simple canoes in its infancy, to the stupendous magnitude of a hundred first-rate men of war! miracles of the mechanic arts, proudly bearing Britain's thunder! the bulwark of England! the glory of Englishmen, and the terror and admiration of the world! How flattering to the imagination to anticipate the pleasure of walking round such an edifice, and surveying the different subjects depicted on its walls! Battles, under all the varied circumstances of day, night, moon-light, storm, and calm!—the effects of fire, water, wind, and smoke, mingled in terrific confusion! In the midst, British Valour triumphantly bearing down all opposition, accompanied by Humanity, equally daring and ready to succour the vanquished foe! Discoveries, in which we see delineated the

strange figures, and still stranger costume, of nations till then unknown, and where the face of Nature itself is exhibited under a new and surprising aspect. Then to turn and behold the statues and portraits of the enterprising commanders and leaders in the actions and expeditions recorded, and compare their different countenances; here a Drake and an Anson! there a Blake, a Hawke, a Boscawen, and a Cook!"¹ If Opie's enthusiasm for the "stupendous magnitude" of the Georgian battleships, and his description of them as "miracles of the mechanic arts," should provoke a smile in view of our modern Dreadnoughts, let it be remembered that the former were the vessels that carried a Nelson to victory; shattered Napoleon's dream of founding another empire in the East, and emerged triumphant from a struggle against the combined fleets of France, Spain, and Holland. They, and the gallant Englishmen who manned them, won us a naval prestige which has remained to this day: the greatest victory our modern navies can boast is their share in promoting peace through men's dread of using such terrible engines of destruction.

It is passing strange that Nelson's name is not included in the list of heroes, for his victory of the Nile was but a thing of yesterday, and the agitation about a naval memorial arose out of a desire to commemorate the recent victories; but Opie, a west countryman himself, found the names of Drake and Boscawen come readiest to his pen. His plan for a Naval Pantheon never materialized: it was 1843 before the Nelson monument in Trafalgar Square was erected—a compromise between a column and a statue—and then only in honour of one great admiral: the Painted Hall at Greenwich partly carried out his wish. Perhaps we may some day have a national Pantheon after Opie's plan in witness to our greatness as a maritime nation.

Opie was one of the visitors to the Academy in 1800; his fellows in office were Banks, Hamilton, Bartolozzi, Nollekens, Smirke, Fuseli, Flaxman, and Shee.

¹ Letter addressed to the Editor of the *True Briton*, by John Opie.

CHAPTER XV

RENEWED POPULARITY—A TIME OF TRIAL

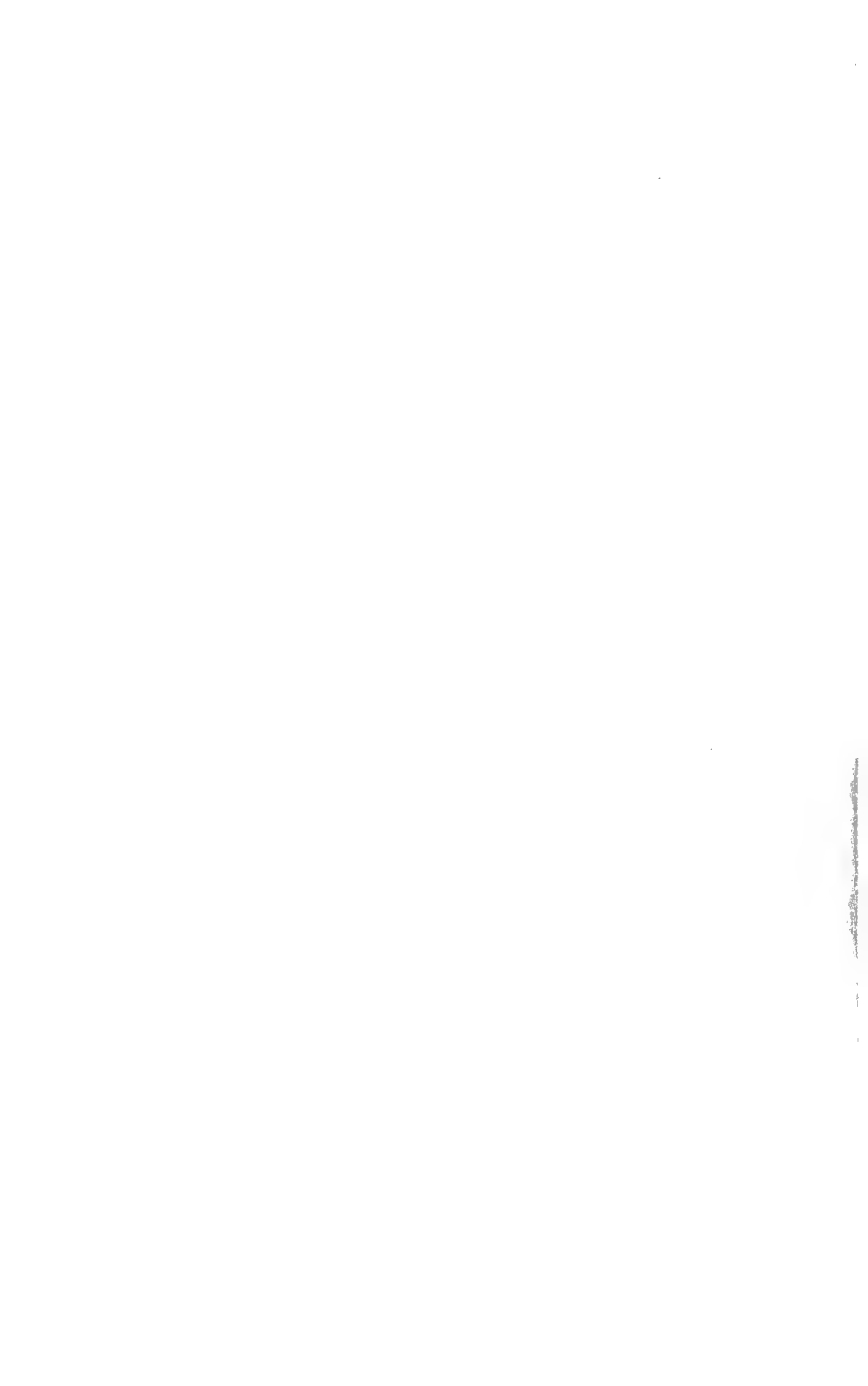
OPIE'S second marriage resulted in his renewed popularity as a portrait painter. During the years 1799 and 1800 he had a constant succession of sitters: in the former year even one of the Princesses. This was H.R.H. Princess Charlotte, whom Mr. Rogers identifies as the Princess Royal, Charlotte Augusta Matilda, wife of Frederick Charles William, Duke of Wurtemberg, although he seems doubtful if the portrait is correctly named. A correspondent of *Notes and Queries*, "Scrutator," claimed to have possession of this in 1873, but gave no description of his picture.¹ Through his wife's friendship with the Gurney family, Opie had many Quaker sitters about this time: portraits being a form of art allowed by their tenets. He painted the head of the Earlham branch—John Gurney, father of Mrs. Fry—in 1799; several portraits of members of the Kett family, Mr. Hoare of Norwich, and Mr. and Mrs. Henry Burton of Langley, Norfolk, in 1800. Opie stayed at Langley while he was pointing the portraits of Mr. and Mrs. Henry Burton; their daughter (grandmother to Mrs. Berney Fickling, the present owner) remembered his visit. Mr. Jope Rogers mentioned a rumour that a second portrait of Henry Burton, of which he had been unable to get particulars, was in Norwich. A photograph of this was sent me quite recently by Mr. Hallam of Lowestoft, who bought the picture at a sale in Norwich on July 21, 1901 (Executors of R. Nurse, Deceased), when it was described in the catalogue as "Portrait of a Gentleman." A comparison of the photograph with Mrs. Berney Fickling's picture shows it to correspond in the minutest detail; much to the surprise of the family, as there is no record of the

¹ *Notes and Queries*, 4th series, vol. xi, p. 384.



THOMAS GIRTIN.

By permission of the owner, F. P. Barnard, Esq., F.S.A.



original, a very fine portrait, even having been out of their possession ; while the fact that it was painted at Mr. Burton's own house seems to preclude the possibility of a copy being painted without Mr. Burton's knowledge.

Opie does not seem to have cared to copy exactly. In the portrait of the Sebright sisters, he preferred to paint them on one canvas rather than make the copies desired by their uncle ; the Girtin portraits differ in small details : in the case of the Burton replica, the most probable explanation is that some friend or relative of Mr. Burton desired an exact copy (the same reason that duplicated the portrait of Mrs. Delany) and that it was made at Langley during Opie's stay there. The fact that, so far as the owner of the Langley picture knows, there has been no opportunity for copying by any other artist, makes this theory feasible, and an attempt is being made to trace the origin of the Norwich portrait.

"Father and Daughter" (1801) was not Mrs. Opie's first attempt at fiction ; an anonymous tale, "The Dangers of Coquetry," having failed to excite attention. Opie's partiality for novels encouraged her to try again. Perhaps in some forgotten corner of an old library, or stowed away in lumber rooms, copies of "Father and Daughter," over which Sir Walter Scott cried ; after reading which Prince Hoare could not sleep all night, "it made him so wretched" ; may yet be found, yet if so, it is doubtful if the finder could, reading it, squeeze a single tear. Are we harder-hearted than our great-grandfathers, or does the keynote of sentiment change with each generation ? Its success for a while was immense. It ran through a dozen editions, the last in 1844 ; Paer founded on it his opera, "Agnese," in which Ambrogetti sang to the delight of fashionable London : Mrs. Kemble took from it her play "Smiles and Tears." To a modern reader the pathos is overdone ; the characters lack individuality. Mrs. Opie was deficient in literary style, and interrupted the action of her story with banal didactic attempts to point the moral or pile on the pathos. But in an age when novels and plays were coarse, she wrote purely, and Miss Lydia Languish would have had no need to push "Father and Daughter" under the sofa cushion when visitors were announced. For this cause alone her writings found a large sale, and Mrs. Opie's magnetic personality, her wide circle of friends and acquaintances, had no

small share in ensuring success with a public less sated by novels than at the present day. Whether it was from a becoming modesty or a sounder literary judgment than her husband it is impossible to say, but Mrs. Opie, who was a singularly truthful woman, wrote to Mrs. Taylor about the book: "As usual all the *good* I saw in my work, before it was printed, is now vanished from my sight, and I remember only its faults. All the authors, of both sexes, and artists too, that are not too ignorant or full of conceit to be capable of alarm, tell me they have had the same feeling when about to receive judgment from the public. Besides, whatever I read appears to me so superior to my own productions, that I am in a state of most unenviable humility. Mr. Opie has no patience with me; but he consoles me by averring that fear makes me overrate others, and underrate myself."¹ Mrs. Opie's treatment by posterity is one that must be shared by all but a chosen few out of every generation of writers, and perhaps it may serve to show how often the literary standard of one generation is reversed by the next. But if her novels are forgotten, her letters, written from sheer joy of life, grow more interesting every day on account of their vivid pictures of the social and literary world.

In a letter dated only with the year (1801) she writes to Mrs. Taylor: "Heigho! I am very stupid to-night, . . . so for want of something better to say I will tell you a characteristic anecdote of Mr. Northcote. Mr. Opie, and he, and Sir Francis Bourgeois (the landscape painter) dined at Sir William Elford's the other day, and met there a Colonel Elford. After dinner some disputatious conversation took place, in which my husband and Mr. N. took a principal part; after some time the Colonel said in a low voice to Sir Francis, 'Painters are queer fellows; how oddly they converse. One knows not what to make of them; how oddly these men run on!' Sir Francis assented, and consoled himself as well as he could, for being so little eminent as not to be known to be a painter himself. After tea, he took an opportunity of telling this story to Northcote; who, starting back with a face of horror, exclaimed, 'Gude G—! then he took *you* for a gentleman!' I dare say he did not sleep that night. My husband says very truly and admirably of this queer little being, that his mind resembles an old family mansion in which some of

¹ "Memorials of Amelia Opie," Miss Brightwell.

the apartments are furnished and in good repair, while the major part are empty or full of rubbish. . . . (Enter Mr. Northcote!) (Sunday) I have nothing to tell you in consequence of the little man's visit, except a fresh proof of the care he takes of his little health. I had some cheese toasted and brought up. 'Gude G—! how very unwholesome; one piece if you please, and no more.' Presently after, he says, 'Bless me, Mrs. Opie! eating still? how much have you ventured to eat?' 'Two pieces.' 'Oh, then, so will I, I'll venture to eat two pieces too.' As a proof of his *politeness*, I will tell you that on my saying Sir Roger L'Estrange was a Norfolk man, he exclaimed, 'A Norfolk man! could anything good or great come out of Norfolk?'¹

Somehow, the preceding extract from Amelia Opie's letter gives us a better impression of Northcote than pages of biography. We find out at once that the home truths he was so ready with were not prompted by ill-nature, but want of tact. He becomes alive and human at once; blurting out his thoughts impulsively, and then unable to sleep afterwards because the purport of his words had at last struck him; risking indigestion out of compliment to his hostess, and then telling her, a Norfolk woman, in what low esteem he held her county.

The student of eighteenth-century life meets with some strange deviations from the normal. There was the sculptor, John Deare, who believed, and carried out his theory, that prayer was only acceptable when offered up in a state of nudity: he died of a chill caught by sleeping all night upon a block of marble in order that his dreams might supply inspiration for the figure he proposed to cut from it. The mystic genius of Blake, poet-artist, perhaps overstepped that narrow boundary between sanity and insanity: Cosway, with his spirits, remains open to the suspicion of charlatanism: Louthembourg, the mesmerist, if not endowed with special psychic powers, was at least self-deceiving. But, of all the queer characters contemporary with Opie, Nollekens and his wife are pre-eminent. It would be unwise to take the assertions of a disappointed legacy hunter as facts: divested of evident embroidery, enough remains to prove strange eccentricity.

The housewife whose economy extends to meanness, and the miser with unexpected lapses into generosity, may be common to

¹ "Memorials of Amelia Opie," Miss Brightwell.

all periods ; nor is there anything remarkable in the cunning of a parsimonious man who plays upon the greed of expectant legatees. The type remains constant, but the individual varies with the age, and Mr. and Mrs. Nollekens were products of a time of much affectation and little refinement, when class distinctions were wider, and personal angles not rubbed off by an educational system that now threatens to reduce all to a set pattern.

Miss Mary Welch, whose father succeeded Henry Fielding as Justice of the Peace for Westminster, deemed that she had made a *mésalliance* in marrying Nollekens. She was a beauty when Nollekens, who had made money by patching up antiques in Italy, came courting her : he must have been a handsome man judging by his portrait, even if he was too short in stature, and with bowed legs ; defects compensated in the lady's eyes by the soundness of his investments. Dr. Johnson had had a tenderness for handsome Mary Welch, and was reported to have said, " Yes, I think Mary would have been mine, if little Joe had not stepped in." He introduced her in " Rasselas " as Pequah, the companion of the Princess of Abyssinia ; though it is difficult to reconcile the account of Mrs. Nollekens in " Nollekens and his Times " with " the generous frankness, the modest obsequiousness, and the faithful secrecy of my dear Pequah." We recognize her wardrobe, though, when Johnson relates the astonishment of the Arabs who captured Pequah at the splendour of her clothes, for Mrs. Nollekens had a trousseau that cost two hundred pounds ; its richness putting Mrs. Opie's quite in the shade. Dress, it is true, was far more sumptuous when Mary Welch bestowed her hand on Joseph Nollekens than when, about a quarter of a century later, Amelia Alderson married John Opie. We have no description of the wedding garments of the latter couple, but Nollekens wore a suit of *Pourpre du Pape* ; whether of superfine cloth, satin, or velvet is not stated. With this he wore silk stockings of blue and white stripes, lace ruffles and frill ; all brought from Rome—presumably after the manner in which he brought home other lace and silk articles, to the evasion of King George's Customs, by packing them inside a bust and plastering over the opening so as to give it the appearance of being solid. The bride wore a sacque and petticoat of the richest white brocade, shading to delicate pink in the folds : a deep-pointed stomacher was finished off by a large pin set with

diamonds, which held in place a point lace apron, then out of fashion, but worn in memory of her mother. Tight-fitting sleeves to a little below the elbow were finished by three point lace ruffles of great depth: a kerchief of the same costly lace partly concealed her bosom, wherein was fastened by a large bow a bouquet of rosebuds whose "delicate tints . . . imperceptibly blended with the transparency of her complexion, and not a little increased the beauty of a triple row of pearls, tied behind with a narrow white satin ribbon." Miss Mary Welch had beautiful auburn hair, and, like a wise woman, declined to spoil the colour with powder: on her wedding day it was fashionably dressed over a cushion raised to an immense height, with large round curls on either side, but unpowdered. On the summit of this erection was a little pleated cap of point lace to match her apron and ruffles, while her height was still further increased by heels three and a half inches high, on shoes of the same brocade as her dress; silver spangled and with square Bristol buckles. Little Nollekens, with his hat on, reached to her shoulder: then, as now, the bridegroom played a secondary part at the wedding, so his lack of importance was no serious drawback. One welcome change has taken place in wedding customs since these Georgian days: a newly married pair need no longer fear the rough music of the butchers with marrowbones and cleavers, which persisted until the bridegroom gave drink money to purchase quietude.

Other fine clothes were included in Mrs. Nollekens's trousseau. We read of a rich purple-brown Carmelite, and a lavender silk brocaded with white, "enriched with bouquets of carnations, auriculas, and jessamines the size of nature." There were no cheap silks, it must be remembered, at that period: these gowns, no doubt, lasted for years, yet the outfit was a most lavish one for her generation: it is difficult to imagine a girl so addicted to finery developing into a woman remarkable for niggardliness.

The love of fine clothes survived even when parsimonious habits had destroyed all resemblance to Pequah. Mrs. Nollekens had a sister, Miss Nancy Welch, a lady with some pretensions to learning and gentility, who gave evening parties at which Mary Nollekens was a welcome guest, but to which her husband was not invited: for Mrs. Nollekens was not so successful as Mrs. Opie in taming her Orson—perhaps she went to work the wrong way, and

tried nagging instead of gentle persuasion. At these parties Mrs. Nollekens arrived early, on foot ; changed her homely gown for her best party attire in a spare room (which contained a wardrobe well filled with her finery), and bided her time for slipping into the room after some of the other guests, with an air of having just arrived : a scheme which served the double purpose of saving coach hire and mollifying her husband. Nollekens was, however, sometimes allowed the privilege of escorting the sisters home when they had been out to a card-party. The ladies wore clogs, which impeded their progress. Nollekens, who carried the lantern, was more anxious to get home to bed than to suit his pace to that of his charges. He trotted on at a brisk rate while his wife and Miss Welch, who despised her brother-in-law for his want of refinement, but accepted his escort for want of a better, vainly struggled to keep up with him.

“Stop, sir, pray stop !” cried Mrs. Nollekens appealingly, when they found the lantern-bearer vanishing in the distance. The sculptor then went to the other extreme, and lagged behind until the two ladies were in an agony of apprehension lest drunken revellers should suddenly appear out of the surrounding darkness, and Mrs. Nollekens would wait, under the excuse of seeing if her husband had the umbrellas safe, until he overtook them. When they came to a wide puddle, which must have been frequently, we are told that she insisted on his crossing it first—to sound its depths, we suppose.

There was very little return hospitality at Nollekens’s house, where the stupid servant had always forgotten to light a fire in the drawing-room, and the guests, after a glimpse through the doorway at its chilly splendour, were marched into the parlour.

“I am afraid you are cold here,” said Nollekens to Jackson, when he was making a drawing of a monument at the former’s house.

“I am, indeed,” assented Jackson.

“Ay,” remarked Nollekens, “I don’t wonder at it ; why, do you know, there has not been a fire in this room for forty years !”

There is grim humour in a story told of Mrs. Nollekens. One bitter winter morning, two men in a pitiable state of destitution came to the house for alms. The maid gave them a trifle from her own purse : Mrs. Nollekens, not to be outdone in generosity, opened the parlour door and called out :

“Betty! Betty! there is a bone below, with little or no meat on it; give it the poor creatures!”

The man who had asked for help turned to his pale, shivering companion.

“Bill,” he said solemnly, “we are to have a bone with little or no meat on it!”

Nollekens himself, though he achieved a reputation for pocketing nutmegs at the Academy dinners, and lived like a miser, could give royally: his charity was not of the “bone with little or no meat on it” description. Asked by Turner to subscribe a guinea to the Artists’ Fund, he gave thirty: a needy sculptor was made happy by the gift of a lump of stone which enabled him to execute a commission that must otherwise have been lost for lack of means to purchase the marble. Yet, while capable of generosity like this, he would be seriously disturbed by the loss of a worn-out quill pen, and would blow out the light and sit in the dark to save an inch of candle. Nollekens must have derived much pleasure and a sense of importance from hoarding up riches and playing off one grasping friend against another, but the zest would have vanished if he could have known how mean a revenge would be taken by one of them on finding his hopes of a fat legacy blighted. J. T. Smith averred that in 1810 Nollekens showed him a list of a hundred friends who were to have legacies: among them were those of several widows of Academicians, but Mrs. Opie’s name does not appear; nor, we may be sure, would Opie’s have been in it had he lived. Nollekens evidently had a high opinion of John Opie, as may be seen in his skirmish with Wolcot, but the Cornishman was no fortune-hunter: a little additional moroseness would more probably mark his behaviour towards one who might misinterpret any civility.

Another of Mrs. Opie’s undated letters for the same year (1801) tells Mrs. Taylor that Opie had gone to Chatham for a few days: “I expect my husband home in half an hour. He went to please me, and after he was gone I repented of my persuading him to go, but I thought the air and exercise would do him good. Do not laugh, but though only two days absent, the house seems so strange without its master, that I have learned to excuse, nay, to commend, women for marrying again! How dreadfully forlorn must be the situation of a

widow!"¹ In spite of this assertion she endured forty-six years of widowhood, although opportunities for a second marriage were not lacking.

Opie had seven portraits and a picture, "The Love-sick Maid, or the Doctor Puzzled," in the exhibition for 1801; but towards the end of the year the influx of clients that had kept him busy during the two preceding years subsided, and another dull interval set in. His picture was greatly admired, and found a ready purchaser, but as orders for fresh work did not arrive, he was "almost wholly without employment," and the resulting anxiety not only aggravated his gloom and despondency, but even shadowed his wife's cheerful optimism. As on a former occasion, Opie did not waste his time in bewailing the lack of clients: he was not idle, says Mrs. Opie, "even when he had no pictures bespoken: and as he never let his execution rust for want of practice, he, in that case, either sketched out designs for historical or fancy pictures, or endeavoured, by working on an unfinished picture of *me*, to improve himself by incessant practice in that difficult branch of his art, female portraiture."²

Mrs. Opie began to fear that even their modest expenditure must be reduced—in view, we must suppose, of the uncertainty how long the dull time would last rather than on account of absolute need. She acted the part of a brave wife; cheered him with her hopefulness; kept her own fears from him, and turned his thoughts to the future instead of allowing him to brood over his disappointment. Meanwhile he continued painting regularly, "and no doubt by that means increased his ability to do justice to the torrent of business which soon after set in towards him, and never ceased to flow till the day of his death."³

Possibly it is to this period that an undated note from Opie to Ozias Humphrey belongs:

"DEAR SIR,

"I find it will be impossible for me to let you have the picture at present, as it breaks into a Course of Study I am going through.

¹ "Memorials of Amelia Opie," Miss Brightwell.

² Memoir by Mrs. Opie prefixed to "Lectures on Painting."

³ *Ibid.*



AMELIA OPIE.

From a photograph after the painting in the National Portrait Gallery.



My dear Sir I am ex-
tremely sorry to have
given you the trouble of
writing twice. I shall
not fail to have the
honour of attending you
at the time appointed
when, I suppose I must
ask for you to introduce
me. Mr O. is
quite delighted to hear
that you approve her
book.

I am Dr Sir Yr very
Sincerely
J. Orie

Enclosed

LETTER FROM JOHN OPIE TO RICHARD SHARP.

JANUARY, 1805.

“When I have finished or when I go out of town for a week you shall be welcome to it, till then I cannot, will not part with it.

“Yours sincerely,

“JOHN OPIE.

“BERNERS STREET,

“Thursday.”¹

Can we doubt that Opie had in mind the mental torture and suspense of this anxious time when he said in one of his lectures :

“. . . It is practice, and not models, which the artists of this country stand in need of, and . . . he who employs the humblest artist in the humblest way of history, contributes more to the advancement of national genius than he that imports a thousand *chefs d'œuvres*, the produce of a foreign land. Let us, then, hear no more of dealers as patrons of art! they are no true votaries—they are but buyers and sellers in the temple of Taste, and, when the deity himself comes, will be driven forth with ignominy and stripes.

“Before I quit this ungrateful theme, candour requires me to state, that opinions differ even on this subject :—it has lately, to my great surprise, been discovered, that in no age or country have the arts been so splendidly and liberally encouraged as in England ;—that all proper stimulus has here been applied to exertion ;—that no artist has wanted employment, but through his own demerits, and that all complaints and remonstrances are neither more nor less than libels on the nation. Hear this! injured, but immortal, shades of Hogarth! Wilson! Barry! Proctor! and many others equalled with you in fate! of Hogarth, who was compelled to dispose of works of infinite, and till then unknown and unimagined excellence, by the disgraceful modes of raffle or auction, and who, in his ironical way, gave his opinion on the point in question, by dedicating one of his most beautiful prints to the king of Prussia, a patron of the arts ;—of Wilson, who, though second to no name of any school or country in classical and heroic landscape, succeeded with difficulty, by pawning some of his works at the age of 70, in procuring ten guineas, to carry him to die in unhonoured and unnoticed obscurity in Wales ;—and of Barry, who, scorning to

¹ From a copy inserted in the Anderdon collection of Academy catalogues (1800).

prostitute his talents to portraiture or paper staining, was necessitated, after the most unparalleled exertions, and more than monastic privations, to accept of charitable contribution, and at last received his death-stroke at a sixpenny ordinary! It may, however, afford some consolation and some *hope*, to observe, that the public felt for Barry, that they acknowledged his abilities—subscribed readily to his necessities, and at least

‘ Help to bury whom they helped to starve.’¹

Richard Wilson, on one occasion, had a picture commissioned, but was unable to begin work on it until he had borrowed money for canvas and colours. Opie did not relate the sorrows of Proctor; the gifted young sculptor who died in obscure lodgings (1794) while arrangements were in progress to send him to Rome with a travelling scholarship: whose poverty was such that his fine model for “Diomedes thrown to his Horses”; too large to find an immediate purchaser; was broken up because he could not afford to rent a place to keep it in. His case was more pitiable than that of Barry, whose unhappy temper aggravated his difficulties, and who, so J. T. Smith averred, did not die destitute, but with £40 in his pockets.

Mrs. Opie said that the crisis lasted “three alarming months.” During part of this time, at least, Opie and his wife were in Norwich; presumably on a visit to Dr. Alderson. While there he rented a studio of Mr. Stannard, who lived in St. George’s Plain: the painting room let to Opie was next door to Mr. Stannard’s own house, and approached by a flight of steps, up which the horse painted in the portrait of John Harvey (now in St. Andrew’s Hall, Norwich) had to be led for the sittings. In lieu of rent he painted a portrait of Mrs. Stannard, now owned by her grandson, Mr. Frederick Cubitt. To commemorate the incident an inscription was written on the back of the picture:

“In 1802 Opie occupied rooms as a studio hired from Mr. Jos. Stannard in St. George’s Parish, Norwich and Painted this portrait in lieu of payment of Rent.”

Few portraits are definitely known to have been painted during this Norwich residence, though as there are so many in the district it is only reasonable to surmise that Opie painted more than the

¹ “Lectures on Painting” (Lect. III, “On Chiaro Scuro”), J. Opie, R. A.

large one of John Harvey; Miss Alderson, Mrs. Opie's cousin; the Hon. Henry Hobart; Mrs. Stannard, and perhaps, Miss Talbot, during his tenancy of the studio. The portrait of John Herring, Mayor of Norwich in 1799, in his robes of office, was painted and exhibited a year earlier. There is a fine one of Samuel Favell (an old friend of the Aldersons), now at Brancaster Hall, which may date from this period.

Opie's usual reluctance to remain in Norwich unless he had commissions to fulfil is hard to explain. It was not for want of congenial companionship, for the city had its own artistic circle; centring in "Old" Crome, and including Cotman, Stark, and some promising youths, who were soon (1803) to found the Norwich Society of Artists, with Crome as President. "Modern Athens" held its first Exhibition of Pictures of Living Artists two years later, and added to its claims to distinction that of having founded the Norwich School. Here, at least, it would seem possible for an enthusiastic artist to linger without yearning for a London painting-room. But open-air painting was almost an unheard-of proceeding except for preliminary sketches, and Constable, its earliest devotee, only a boy. Landscape painting was done in the studio; where it could be toned down to the conventional brownish hue free from the hindrances of intrusive cattle, or the embarrassing criticism of local rustics. Unless, as on this occasion, Opie had his own painting room, with its familiar equipment, he goaded himself with the idea that precious time was being wasted, even in a district that has been a famous nursery for artists.

His dislike to the place was certainly not due to any aloofness on the part of Norwich artists, who appear to have treated him with marked deference. In a letter from Mrs. Opie to Mr. Dawson Turner, Crome's biographer, quoted in the catalogue of Norwich Museum Art Gallery, she says that Opie highly admired Crome's talents: they became acquainted in 1798, when the Opies first visited Norwich after their marriage. "Crome used frequently to come to my husband in Norwich; and I have frequently seen *him* and Crome and our dear friend Thomas Harvey, in the painting-room of the latter. I have also seen my husband painting for Crome; that is, the latter looking on, while the former painted a landscape or figures. And, occasionally, I have seen him at work on Crome's own canvas, while the latter amused us with droll

stories and humorous conversations and observations." Here we have all the elements for cheerful and congenial society, and Opie's attitude is unexplainable.

The same Norwich catalogue tells that it was through watching Opie at work while engaged on a portrait of one of the Clover family, that young Clover became fascinated with the man and his art, and determined to become a painter himself.

Once more commissions began to come in, the Opies returned to London, and we find Mrs. Opie much worried about a lying and dishonest servant whose delinquencies must be kept from Opie, "in order to avoid an *éclat* which would blast the poor wretch's character for ever."¹ Evidently Mrs. Opie feared that her husband would lean towards justice rather than mercy; though his interference was probably dreaded more because Mrs. Opie blamed herself for carelessness, than from a conviction that he would wish to set the machinery of the law at work to transport a young girl without giving her a chance of amendment. This was not the only servant difficulty in the household: one maid, in her excess of zeal for dusting and cleaning, carefully removed the white specks from the eyes of some portraits in the painting room; a mishap which Opie took with philosophic calm.²

Holiday plans soon began to agitate the Berners Street household. Mrs. Opie felt drawn towards Norwich—ever attractive because of her father, and little literary parties where the elect of the town regaled themselves on negus and jellies; spiced with philosophical discussion, and the reading of manuscript poems and tales: Mrs. Opie's own writings taking honourable place among them. "To Cornwall, or even to France, we cannot afford to go; at least so Mr. Opie thinks; and that is the same thing."³ A little later in the year circumstances must have altered for the better: either Opie's Academy pictures sold at higher prices than he anticipated, or Mrs. Opie's literary earnings justified a little extravagance, for they had their French holiday.

Four fancy pictures—"The Unfortunate Traveller," which an old newspaper cutting describes as "truly interesting" (thought

¹ "Memorials of Amelia Opie," Miss Brightwell.

² Anecdote related by Edward Opie to Rev. R. Polwhele. Quoted in "Biographical Sketches in Cornwall."

³ "Memorials of Amelia Opie," Miss Brightwell,

by Mr. Rogers to be the same as “The Dead Traveller and his Faithful Dog,” which sold at Opie’s sale, on June 6, 1807, for 19 guineas); “Damon and Musidora”; “Rizpah watching by the Bodies of Saul’s Sons”; and “The Angry Father”—until Dr. Alderson’s death this hung in his house at Norwich; it is now in the Art Gallery at Birmingham—were in the exhibition this year, as well as the portraits of John Harvey of Norwich, Miss Alderson, and Miss Talbot in the character of Lavinia.

A passage in one of her letters to Mrs. Taylor throws a startling light on the system of espionage practised in England by the Government with regard to the correspondence of families known to be attached to the Reform party. “As opening and detaining letters to and from active partisans is the order of the day, and as the enclosed contains *numbers*, I write to you instead of my father, and shall get my letter directed for me.” This was in June 1802, on the eve of a general election. Faction was running high in Norwich, and Mrs. Opie longed to be on the spot; especially for the excitement of the election ball. Windham had deserted the Reform party, and disapproved of the Peace of Amiens. This, and his rooted distrust of Napoleon, cost him his seat at Norwich. Mrs. Opie had half a mind to pardon him his change of front, but decided against him on account of some election squibs issued by his supporters. “Till I read the squibs, &c., I could not, *con amore*, say I wished Mr. Windham to be ousted; but now indignation has assisted principle to conquer feeling, and I will not say of the agreeable delinquent,

‘If to his share some manly errors fall
Hear him converse and you’ll forget them all,’

or,

‘Look in his eyes and you’ll forget them all.’

(which you please, Mrs. Taylor).” “Weathercock Windham” was evidently a favourite of hers, or Mrs. Opie would not have looked so leniently on his secession from the principles of Reform.

Dr. Alderson was a member of the Norwich “Corresponding Society,” and this is probably the reason for his daughter’s fears about the safety of their correspondence. As he had been under suspicion of disaffection for years—had, in fact, decided to take refuge in America if the trials of Hardy and Horne Tooke ended in a verdict of treason—it is strange that there should be this

sudden alarm about intercepted correspondence : the election would not account for it, so it looks as if Mrs. Opie feared that if her intention to visit France had become known she might have fallen under suspicion of conveying information between the English republican party and their French sympathizers.

The same letter tells of a then novel sight : "Yesterday evening, at half-past five, we saw the balloon, from the painting room window, distinctly. Suddenly it was lost in a cloud, and the feeling it gave me was a very strange one. Soon after it emerged again, considerably higher than it was before ; then it entered another cloud and disappeared. It is past two, and Mr. Garnerin is not returned, but I have been to the Pantheon to enquire concerning him, and I find he landed at Colchester in an hour and forty minutes."

To us, accustomed during the last few years to hear almost daily of some fresh conquest over the unstable dominion of the air, this account of an early attempt at aeronautic travel is intensely interesting. Mrs. Opie writes of it as *the* balloon ; a proof of the rareness of the sight, and the talk it gave rise to. Not quite nineteen years before (September 1783), crowds assembled at Versailles to see the brothers Montgolfier send up their balloon in the presence of Louis XVI. For the first time it was to carry living freight : a wicker cage was attached holding a sheep, a cock, and a duck. A sudden gust of wind tore the balloon before it ascended, yet it rose to the height of 1,440 feet, remained in the air eight minutes, and descended 10,200 feet from the starting-point. It is a satisfaction to be able to record that the animals were not in the least hurt, but the chronicler fails to state what became of the illustrious trio. Was the sheep allowed to live out its span of life in a rich pasture ? did it tour through the French provinces with a show ? or did an enthusiastic chef convert it into côtelettes à la Montgolfier ? for a feast in honour of the occasion ? These involuntary pioneers having led the way, M. Pilatre de Rozier offered to ascend. He went up in a balloon elegantly painted with signs of the zodiac and the royal cipher, but made no effort to break the animals' record ; remaining up only four and a half minutes, and ascending only to the height of 84 feet : his balloon being held fast by a rope all the time. After this rapid progress was made : the Channel was crossed by a balloon without passengers which was

sent up at Sandwich, and in November 1783, Londoners had a sight of one of the new machines; though it was not until nearly a year later that Lunardi made the first English ascent from the Artillery ground; taking with him a dog, a cat, and a pigeon. The cat nearly died of cold, and Lunardi had to come down far enough to land her, but he went up again, and landed near Ware. Windham, member for Norwich, noted in his diary, May 5, 1785, "Went up in balloon"; following the example set by Admiral Sir Edward Vernon the preceding March. Since Mrs. Opie mentions that the balloon descended at Colchester, we can date her letter—she had a bad habit of using only the day of the week and the year—for Garnerin, a French citizen who had taken advantage of the peace to visit England, ascended from Ranelagh on June 29, 1802, accompanied by Captain Sowden, and Mrs. Opie says he landed at Colchester in an hour and forty minutes. The accounts of his journey, though, give the time as less than three-quarters of an hour: a discrepancy that may be accounted for by the slowness and uncertainty with which news travelled then. He went up again from Vauxhall Gardens on August 3, taking with him a cat and a parachute. The parachute was duly launched with its feline burden, and the peaceful market gardeners in that charming riverside resort, Millbank, were startled by the sudden descent of an agitated and misanthropic cat. Mrs. Opie has not left any record of having seen this ascent, but she was on the eve of starting for France with her husband, and her thoughts were otherwise occupied.

CHAPTER XVI

IN PARIS

FRANCE was closed to English travellers for several years following it: war between the two countries kept them apart during Napoleon's brilliant march of conquest: the Peace of Amiens reunited them for a brief interval. During 1802 the tide of travel set Channelwards—all the stronger for the years of enforced separation. Now it was no longer only young men of family making the Grand Tour. Artists, men of letters, politicians, flocked to Paris: drawn thither to see the loot brought by the victorious First Consul from the art galleries of Europe, to find a temporary resting-place in the Louvre. When the Opies went over they found no lack of compatriots: some, like Charles James Fox and Mrs. Cosway, renewing old impressions of bygone days there; others, like themselves, seeing France for the first time; but all alike eager to see the art treasures so conveniently gathered together. Besides Mr. and Mrs. Fox and the Cosways, the visitors to Paris just then numbered, for instance, Benjamin West, P.R.A.; J. W. M. Turner; Phillips; Shee; Thomas Daniell; Flaxman; and Abraham Raimbach, the engraver.

Several Norwich friends joined them for the journey; Mr. and Mrs. Favell and Miss Anne Plumtre among them. When they arrived at Calais Mrs. Opie drank in eagerly the novel sights and sounds of a strange country—"the strangely interesting moment when one's foot first touches a foreign land, and when one hears on every side a foreign language spoken by men, women, and children." She met with an adventure almost on landing, for while her epicurean tastes were being gratified by a first experience of French cookery, a gentleman sitting opposite, wearing an order

unknown to her, showed himself very alert in attending to the wants of his pretty neighbour. She spoke to him in French, and as he did not reply, jumped to the conclusion that he belonged to “some nation in which French was not very generally spoken.” The unknown turned out to be an English King’s messenger, “and the order which gave him such distinction in my curious eyes was nothing more than a silver greyhound, which messengers then wore!”¹

Next morning they started early, and had gone a long stage before breakfast: their eagerness to get to Paris allayed by their delight in the picturesque appearance of the peasants. Mrs. Opie noted, though, that “the whiteness of the caps and full sleeves, of even the young women, sometimes formed an unpleasant contrast with their dark, sunburnt, and almost parchment-looking complexions.”

When they at last entered the suburbs of Paris, the proud assertion, *L’Indivisibilité de la République*, was still written in huge chalked letters on the walls, “but all traces of republicanism were so rapidly disappearing, that the word without the second syllable would have described it better, namely, ‘invisibility.’” France, in her recoil from monarchy, had swung past the centre of anarchy to a military autocracy. Napoleon, the Corsican adventurer, was already lodged in the palace of the murdered king.

Opie’s only care was to get to the pictures at the earliest possible moment, and he started off for the Louvre long before the others were ready. He soon returned to the Hôtel de la Rue des Étrangers, where they had decided to stay, with such an expression of anxiety and suffering on his countenance that his wife was seriously alarmed, and asked what calamity had occurred.

“Calamity, indeed!” replied the artist, “the Louvre is shut to-day, but then it will be open to-morrow, so that it would not much signify; but I cannot stay here—the whiteness of everything—the houses—the ground we walk upon—all dazzle and blind me; and if I stay I shall lose my eyesight, and then I shall be a lost man.”

Mrs. Opie saw that he was evidently suffering, and was overwhelmed with consternation and disappointment. She recognized

¹ “Memorials of Amelia Opie,” Miss Brightwell.

that if her husband's sight was in danger they must turn their backs on fascinating Paris while yet on the threshold. Fortunately her wifely devotion was not put to so severe a test: they succeeded somehow in getting admittance to the Louvre at once, and "as the painter, while contemplating the wonders of the museum, ceased to feel the inconvenience which the man had thought unbearable, I had the joy of finding that we should not quit Paris that day."

We hear no more of Opie's eyes, but his fears prove that, even in 1802, he was on the verge of a nervous breakdown. Incessant work, no matter how congenial, exacts its penalty. There are other signs of the highly strung condition of his nerves. His wife gave a morning party, and was amusing her guests by singing to them, when the door opened abruptly and Opie looked in:

"Amelia, don't sing: I cannot paint if you do." An unreasonable request, but one that she immediately complied with.¹

Seldom has an artist had such a feast of masterpieces spread before his eyes as the Louvre then contained. When, after Waterloo, the Powers of Europe demanded back their stolen property, "Conversation" Sharpe was in Paris, and wrote to Samuel Rogers on August 23, 1815, describing the scenes of restitution. Sixty pictures of the Dutch school had been taken away some days earlier, and a hundred and sixty-five more since. "Yesterday I actually saw two noble statues removed under the direction of a Prussian officer and a superintendent of the gallery. Denon told me yesterday that his heart was broken."² The King of Spain not only demanded back the Spanish Raphaels, but ordered France to have them cleaned first; Jerome Bonaparte thought it well to comply with the demand. Sharpe gives the names of these as "Lo Spasimo," "Madonna del Pesche," "The Pearl," and "The Salutation." Envoys from the Emperor of Austria and the Pope were there; the former claiming all pictures and statues belonging to his Italian States.

But when the Opies were admitted to the gallery the star of Napoleon was in the ascendant, and no thought of coming humiliation dimmed his pride in the treasures he had amassed. "My own pleasure," wrote Mrs. Opie, "my ignorant pleasure, was

¹ "Memories of Seventy Years," edited by Mrs. Herbert Martin.

² "Rogers and his Contemporaries," P. W. Clayden.



AMELIA OPIE.



AMELIA OPIE.

(Two portraits on one canvas).

By permission of the owner, Mrs. Carr.
Mrs. Carr is the owner of these two canvases.

nothing to the more scientific delight of my husband; and I recall with melancholy satisfaction the enjoyment which he derived from this visit to the French metropolis; an enjoyment purchased and deserved by many years of the most assiduous labours in his difficult profession; and which, with the single exception of a week spent in a visit to Flanders a few years previously, was the only relaxation to his well-principled industry, in which he ever allowed himself to indulge." ¹

When Opie prepared his lectures a few years later, he was not repeating criticisms of the great masters from books, or the experience of others, but recalling his own impressions of this memorable visit. It is pity that he did not, so far as we know, record them at the time, for in the lectures he is so impersonal that the Paris visit is not even mentioned, though he criticizes several of the pictures known to have been there.

While her husband was engrossed with the pictures, Mrs. Opie, more attracted by the life around her, just missed seeing Napoleon at a memorable moment in his career:

"I was in the Louvre gallery, and standing alone before the picture of the Deluge, by N. Poussin, (my favourite station,)" she wrote, "when I heard some one say that the First Consul was just going to enter his carriage, on his way to the Conservative Senate. 'Oh that I could but see him!' exclaimed I aloud, and in French; on which one of the guardians of the gallery said, '*Eh bien, mademoiselle, suivez-moi et vous le verrez.*' Without daring to lose a moment in order to seek for my companions, I followed rapidly whither he led. He took me through a door at the extreme end of the gallery, opening into a room on the [same] floor, and against the wall of which were several unframed pictures. Another door led us into an apartment which looked immediately on the Place du Carrousel. Ladies were sitting at the window, who, at my guide's request that they would make room for an English stranger, kindly allowed me a seat beside them.

"I arrived just in time to see the procession form. The carriage of Buonaparte, drawn by eight bays, was already at the palace gate, and was soon followed by that of the other consuls, Cambacérès and Le Brun, drawn by six black horses. Soon after the *corps d'élite*, the body guard, and the troop of Mamelucs made

¹ "Memorials of Amelia Opie," Miss Brightwell.

their appearance ; and Rustan, the favourite Mameluc of Napoleon, was also at his post awaiting his master. At length an increased noise at the door announced that he was coming, and I gazed to an almost painful degree of intensity, in order to catch one glimpse of this extraordinary man ; but he sprang into his carriage with such rapidity that not one of us could see him ! Rustan quickly jumped up behind, and the procession went forward. It was, I own, a striking sight ; but I did not think equal in beauty and grandeur to the procession of our King to the House of Lords when he goes to open or prorogue the Parliament.

“ Who knows what views of royal splendour to come were even then floating before the mind of Napoleon ! He was going that morning to realize and enjoy the highest present object of his ‘ vaulting ambition.’ He was going, for the first time, to open the Conservative Senate as First Consul for life. He had taken the first step on the path to despotic power ; he had ascertained the extent of his own influence ; he had succeeded in his endeavours to be voted a sort of Dictator for life ; and he had proved that the self-denying and noble example of Washington had been thrown away on him. But even then, at this seeming height of his proud career, I do not remember to have heard him greeted by a single shout ; the evidences of a people’s love did not hail his presence : and no eager and exulting crowd hung on his chariot wheels ; and when I turned from the window, as the cortège disappeared, I felt disappointed, not only because I had not seen Buonaparte, but because there was no expression heard of animating popular feeling.”¹

This testimony to the apathy of the Parisians at a vital moment in their history is instructive. Paris was stupefied ; inert ; after her Saturnalia of the Reign of Terror : having waded through blood to freedom from one race of tyrants, she was indifferent to the installation of another. The little Corporal had chosen a fit time to grasp at permanent power. Mrs. Opie’s heroine in “*Temper*” draws an invidious comparison between the incorruptible Governor of Athens, Phocion, and modern republicans : it was probably the reflection of her own thoughts.

Mrs. Opie went back to rejoin her husband, and arrived just as Mr. Brown, Mr. Whitbread’s partner, had introduced Opie to

¹ “*Memorials of Amelia Opie,*” Miss Brightwell.

Charles James Fox; to whom the artist presented a letter of introduction given him by Mr. Coke. Fox greeted the Opies cordially, and made them known to his wife. An official just then came up to tell Fox that he was granted the privilege of entry to the Louvre at all times, with permission to see rooms that were closed to the general public. Fox offered to take the Opies into them with his own party; a suggestion that was gladly accepted. He paid special attention to Opie, who walked by his side, discussing art. They stopped before the "Jerome of Domenichino," and the statesman, finding that they differed in their criticism of the picture, gracefully yielded to the artist's judgment, saying, "Well, to be sure, you must be a better judge of such points than I am." Mrs. Opie rejoiced at this acknowledgment of her husband's right to speak with authority, and Opie's pleased and animated expression as he talked with Fox convinced her that he was enjoying one of those rare moments when he felt conscious that his listener was appreciative and sympathetic.

Did Mrs. Opie ever confess to her husband, we wonder, that the famous room he was allowed to see through Fox's intervention was the same from which she saw the First Consul's carriage drive off? If so it is to be feared that she had to hear some scathing remarks on her indifference to art. For she confesses that on the first occasion she had passed, without noticing it, Raphael's "Transfiguration." The picture was now raised up by the attendants for their inspection, and brought into the position affording the best light, while the visitors stood round it, lost in admiration. Opie was delighted beyond words. He rejoiced at his good fortune in arriving before it was hung in the appointed place, because he was thus able to see it to better advantage. In his lectures, Opie was continually referring to Raphael; whom he considered unrivalled in expression, though he admitted that "his manner, at the commencement of his career, was dry, minute, and hard to excess." In the picture then before him Opie specially remarked on "the demoniac phrensy [*sic*] of the possessed boy" as illustrating Raphael's power of portraying "every effect of mind on matter, every affection of the human soul, as exhibited in the countenance. . . ." It is characteristic of his own work that he should select a phase of the darker side of humanity for com-

mendation, though it is true he contrasts it—as a proof of Raphael's versatility in this respect—with “the melting rapture of the Virgin Mother contemplating her divine offspring,” in another of Raphael's pictures.

While they were still admiring the “Transfiguration” a whisper came that Napoleon was returning in state from the Senate, and that they would be able to see the procession from the window. With the exception of Mrs. Opie the whole party crowded to it. Why she kept away is a mystery, unless she felt piqued by the disappointment of her first attempt to see the sight. Even Opie temporarily lost interest in the pictures under stress of temptation to see the man of the hour; who, though small of stature, was yet to cast a dense shadow over Europe. Fox, Mrs. Opie recorded, soon turned away, and stood again before the picture; again he turned to the window, and a second time retired; the struggle between curiosity and real or simulated indifference being a hard one. “It was the first time he had ever seen aught appertaining to the consular government, and it was natural that his curiosity should be excited; but there was evidently a feeling uppermost in his mind, which struggled with his wish to indulge in it, and before the procession was out of sight, it had ceased to appear an object of interest to him.”¹ Mrs. Fox noted disparagingly the ceremony attending the passing of the First Consul, and remarked to Mrs. Opie that considering Bonaparte was a republican, he seemed very fond of state and show.

Next day Opie and his wife called on Mr. and Mrs. Fox at the Hôtel Richelieu, and accepted an invitation to dinner. Miss Brightwell says that “the company . . . was too numerous to admit of general conversation,” so that Mrs. Opie only recorded one observation made by Fox; illustrating the changes wrought in France by the Revolution. He told his guests that they were then dining in the room where, twenty-nine years earlier, he had supped with Maréchal Richelieu. On the other hand, in Trotter's “Last Days of C. J. Fox,” we are told of Fox's partiality for little dinners, where the guests rarely exceeded six or eight and the conversation was invariably “cheerful and pleasant. At one of these pleasant small dinner parties, I have seen Mr. West and Mr.

¹ “Memorials of Amelia Opie,” Miss Brightwell.

Opie, and heard Mr. Fox discuss the merits of almost all the great painters with great acumen, taste, and discrimination. Lord Robert Spencer was one of the guests." These conflicting accounts are easily explained if, as is quite possible, Opie dined more than once with the statesman. The object of Fox's visit to Paris was to collect documents for his projected "History of the Reign of James II": his search among the French State Papers being varied by sight-seeing:

"The following day, after the usual occupation at the Archives, I was glad to go to the palace of the Tuilleries with Mr. and Mrs. Fox, Mr. West, and Mr. Opie. In front are still to be seen the marks of cannon balls; the memorable night between the 9th and 10th of August, 1792, was thus vividly recalled to the memory."¹ Mrs. Opie described her own sensations on entering the Tuileries in her novel "Temper" (published 1812), putting them into the mouth of her heroine, Emma Castlemaine:

"Emma could not help stopping in the hall of the palace, as certain recollections came across her mind; and going up to a soldier on guard there, she said in French, 'And it was on these stairs that the poor Swiss were massacred?' The soldier, colouring deeply, replied, 'Mais oui, Mademoiselle'; while Mr. Egerton, all the terrors of the revolutionary government recurring to his mind, hurried into the Place du Carrousel, saying, 'For the future be more guarded. Why could you not have said killed, instead of massacred?'

"'Because my pity got the better of every other consideration.'"

We can imagine Opie rebuking his impetuous wife. His politics were of the lukewarm variety, but Mrs. Opie was an enthusiastic reformer and democrat. With the French political atmosphere still highly charged with electricity, and Napoleon so recently elected First Consul for life, Opie's caution and common sense must have been severely tried when his vivacious wife sang the revolutionary song composed by John Taylor of Norwich, "Fall, Tyrants, Fall," on the Paris boulevards. Fox, who had allowed his revolutionary sympathies to sever his friendship with Burke, probably took it more calmly. He was hailed in France as leader of the English Jacobin party, and cries of "Bravo, Fox!" greeted him when he attended the theatre of the Republic.

¹ "Latter Years of Charles James Fox," J. B. Trotter.

They saw no more of Fox until he sat to Opie in 1804 for the portrait at Holkham : painted under difficulties, for Fox either could not or would not spare time for the sitting, while his friends pestered the artist with advice and criticism. Mr. Coke, of Holkham, afterwards Earl of Leicester, expressed himself satisfied with Opie's work, and Fox good-naturedly begged the artist not to mind the critics : "Mr. Opie, don't mind what these people say, for after all you must know better than they do." At last, in desperation, Opie finished the portrait from the bust by Nollekens ; in spite of which the portrait was much admired at the Academy exhibition of 1805, and Mr. Coke pronounced it "the most striking likeness of that immortal man I have ever seen." In Dibdin's "Northern Counties" it is stated that Opie only had two sittings from Fox.

At the Academy dinner West gracefully alluded to the portrait, and called attention to the artist. Fox, evidently anxious to prove himself in the right, called across the table, "There, Mr. Opie, you see I was right ; everybody thinks it could not be better : now if I had minded you, and consented to sit again, you most probably would have spoiled the picture."

Mrs. Opie, an inveterate hero-worshipper, had an immense admiration for Charles James Fox. Her last sight of him was in 1806, when, having accepted office as Secretary for Foreign Affairs in the Grenville Ministry, his admirers expressed their delight at his return to office by chairing him. Death was already overshadowing him. Mrs. Opie, shocked and saddened by the change in his appearance, "plucked a laurel leaf from that car of triumph," convinced that this was his last ovation. Only a few more months, and the great English statesman was dead, his work for the abolition of slavery, and efforts to promote a much-needed peace, left unfinished. The Whig party mourned his loss as irreparable. Nollekens took a cast of his face immediately after death, and Mrs. Opie went to his studio to see it. Two other casts were lying on the same table, "that of his dear friend Georgiana, Duchess of Devonshire, and of William Pitt, his powerful opponent. The two latter masks I could look at, and did look at, with painful interest and serious meditation : but when I took up the other, I laid it down and ran out of the room ; I could not bear to survey the ravages which disease and death



THE RIGHT HON. C. J. FOX.

By permission of the owner, the Earl of Leicester.

had made in that benevolent countenance; indeed the features were not recognizable, and though I often returned to gaze on the others, on *that* I could never look again."

J. T. Smith describes this death mask of Fox as ghastly, and utterly unlike his living features, but thought the shape of the forehead truly remarkable and interesting. In the two busts it appears low and rugged, but the death mask showed it "even, high, and prominent, full of dignified grandeur, and more so, perhaps with the exception of Lord Bacon, than that of any other statesman of equal celebrity."¹

¹ "Nollekens and his Times," J. T. Smith.

CHAPTER XVII

IN PARIS (*Continued*)

OPIE'S visit to Paris was not entirely devoted to the study of art. At a safe distance from his painting-room he resigned himself to the pleasure of the hour, overcame his dislike of fashionable functions in the enjoyment of meeting people of European renown, and took part in the social life around him with almost as great a zest as that of his pleasure-loving wife.

If pride and the remembrance of recent horrors kept Royalist doors closed to the gay cosmopolitan crowd, there was still no lack of entertainers. Opie's reputation as an artist, and his wife's personal charm and social standing, made them welcome guests. "A beautiful Irish Countess"; most likely the Countess of Charlemont, whose girlhood was spent abroad because her father feared abduction and forced marriages for his beautiful daughters if they remained in their native Ireland—that being the ingenious way in which the young Irish gentleman went a-wooing in the good old days—was one of their hostesses: probably at the following reception, described by Mrs. Opie:

"One evening at Lady ——'s we met a party consisting chiefly of ambassadors from different nations and other strangers. I had not long entered the room, when our hostess led me up to the Turkish ambassador, and desired me to 'make the agreeable to him.' 'Can he speak French?' said I. 'No, but here is a gentleman who will interpret between you.' At the same time she introduced to me a gentleman in Asiatic costume, and I readily seated myself by the Turk. He was a little elderly man, splendidly attired in the dress of his country; and I prepared to answer his questions. One of them was, 'how long I had been in Paris?' and when my reply, 'a few days only,' was repeated to him, he said, not very gallantly, 'that he concluded so from

my complexion,' which, I was very conscious, was tanned, by the broiling heat of the sun on the recent journey, to a red brown. At last we ceased to converse through our interpreter, and substituted signs for words. For instance, he took my fan, and made me understand that he wanted to know what I called it; and I tried to make him comprehend that it was fan in English and *éventail* in French. He then pronounced its name in Turkish; and I was learning to speak it after him, when I was interrupted by my husband, who, with glowing cheek and sparkling eye, exclaimed, 'Come hither, look! there is General Kosciusko!' Yes, we did see Kosciusko; 'Warsaw's last Champion!' he who had been wounded almost to death in defending his country against her merciless invaders; while (to borrow the strong, expressive figure of the poet):

' . . . Freedom shriek'd as Kosciusko fell !'

"Instantly forgetting the ambassador, and, I fear, the proper restraints of politeness, I took my husband's arm, and accompanied him to get a nearer view of the Polish patriot, so long the object to me of interest and admiration. I had so often contemplated a print of him in his Polish dress, which hung in my own room, that I thought I should have known him again anywhere; but whether it was owing to the difference of dress, I know not, but I saw little or no resemblance in him to the picture. He was not much above the middle height, had high cheek bones, and his features were not of a distinguished cast; with the exception of his eyes, which were fine and expressive, and he had a high healthy colour. His forehead was covered by a curled auburn wig, much to my vexation, as I should have liked to have seen its honourable scar. But his appearance was pleasing, his countenance intellectual, his carriage dignified; and we were very glad when our obliging hostess, by introducing us, gave us an opportunity of entering into conversation with him. He spoke English as well as we did, and with an English accent. On our expressing our surprise at this unusual circumstance, he said he had learned English in America. The tone of his voice was peculiar, and not pleasing; however, it was Kosciusko who spoke, and we listened with interest and pleasure; though, at this distance of time, I am unable to say on what subject we conversed."

Time has destroyed the magic that once clung round the name of the noble patriot who sleeps in the vaults of the old Polish kings ; forgotten by all but the people of his own race. Yet his name and that of his friend La Fayette could once make even English pulses beat faster : on her own confession, we have heard that Amelia Opie, like many another fair reformer, had Kosciusko's portrait hanging in her own room. He stood for all that was best in the fight against the old system : for high ideals and uncorrupt politics : the love of country and hatred of injustice. Later in the evening Mrs. Opie was discussing him with a friend, and drawing invidious distinctions between Polish and Corsican soldiers of fortune : to the advantage of the former. Bonaparte's ambitious schemes seemed, even at this early date, to be a matter of common talk. While she spoke Mrs. Opie had her eyes fixed on Kosciusko, who crossed the room and asked her what she had said of him. Amelia Opie's courage failed her, but she referred him to her friend, who repeated the conversation—to Kosciusko's gratification. The patriot may have been incorruptible, but the man was vulnerable to flattery—especially when it came from so charming a woman as Amelia Opie. Kosciusko's request that she should write some verses on him might be interpreted as a sign that the hero-worship of so many pretty women had taken effect. Mrs. Opie was obliged to confess that her Muse required time for consideration, and the gallant Pole expressed his willingness to await her pleasure. So they parted. She only saw him once more before their return to England, but Kosciusko had stood the test of a personal interview—that perilous ordeal for most objects of feminine hero-worship.

The next time that his birthday was commemorated at Paris, Mrs. Opie wrote some verses on the occasion, and sent them to him by a private hand.

“During the rest of that memorable evening, when we had the gratification of seeing that Polish patriot and of conversing with him, I did not venture to resume the seat next the Turkish ambassador which I had so unceremoniously quitted ; but I contrived to enter into conversation with the interpreter, whose handsome figure and features, added to the gracefulness of his costume, made him, next to our hostess, the most striking-looking person in the assembly. He spoke French fluently, and his manner was particularly pleasing.”¹

¹ “Memorials of Amelia Opie,” Miss Brightwell.

Not content with this semi-flirtation with the Turkish ambassador, whom she deserted so quickly for the superior attraction of the Polish patriot, Mrs. Opie took a strange and violent fancy for that queer woman Helen Maria Williams. It must have been her revolutionary principles, and the glamour surrounding a friend of Madame Roland and a prisoner of Robespierre, that made this perverter of history attractive to Mrs. Opie. "Miss Jane Bull," as Wolfe Tone called her, one of the most aggressive emancipated women of her time—credited with two liaisons: one with fickle Imlay, Mary Wollstonecraft's first lover—does not seem to have had much in common with Amelia Opie; whose Bohemianism was all on the surface, and who was singularly pure-minded: unless indeed, Amelia cultivated a regard for her; just as in childhood she became first tolerant of, and then affectionate towards, black-beetles and lunatics, actuated by a certain pride in having conquered her first fear of them.

A closer acquaintance with Paris fed neither her sympathy with the revolutionists nor her enthusiasm for Napoleon. With regard to the former let us see what she wrote afterwards in "Temper": "'As exhibiting an awful picture of human passions in uncontrolled action,' said Mrs. Castlemaine, 'the history of the French revolution is an instructive volume to read, though every page be written in characters of blood.'" Ceasing to be the disinterested saviour of France, Napoleon fell from his high estate in her estimation. Not in Amelia Opie's alone. We, who can trace Napoleon's career from the taking of Toulon to his death at St. Helena, find it difficult to understand the enthusiasm he inspired. Generous hearts idealized him as the liberator of France from anarchy and ruin: they saw only one step of his onward march at a time. A bitter disillusionment followed when ambition took the place of patriotism. It was to the idealized Napoleon that we owe Beethoven's "Eroica" symphony: that great musician's tribute to the victor of Marengo. The dedication had been written, a copy of the music was ready for despatch, when news reached Vienna that Napoleon had been proclaimed Emperor. Beethoven's idol was shattered: Napoleon was no longer a hero but a tyrant. Furious with rage and grief Beethoven tore away the title-page that bore the First Consul's name; the music he had composed and copied so carefully as tribute of respect and

admiration to a hero was flung on the ground; a torrent of execrations and imprecations burst from the composer's lips. Not until Napoleon's death in exile had blotted out all remembrance of his frailty would Beethoven forgive him the destruction of his republican ideal, and allow the despairing wail of the "Funeral March" to be linked with the memory of his fallen hero.

If Mrs. Opie's hero-worship was over, curiosity remained. "We had now been several days in Paris, and yet we had not seen the First Consul! I own that my impatience to see him had not abated, by the growing conviction which I felt of the possible hollowness of the idol so long exalted.

"But still we were desirous of beholding him; and I was glad when we received a letter from our obliging acquaintance, Count de Lasteyrie, informing us that Buonaparte would review the troops on such a day, on the Place du Carousel [*sic*], and that he had procured a window for us, whence we should be able to see it to advantage. But, on account of my short-sightedness, I was still more glad when our friend De Masquerier, (a very successful young English painter,) informed us that he had the promise of a window for my husband and myself, in an apartment on the ground-floor of the Tuilleries, whence we should be able to have a near view of Buonaparte:—our friends, therefore, profited by M. de Lasteyrie's kindness, and we went to the palace.

"As the time of seeing the First Consul drew nigh, I was pleased to feel all my original impressions in his favour return. This might be a weakness in me, but it was, I hope, excusable; and our sense of his greatness and importance was, as my husband observed, heightened by seeing the great man of our own country,¹—he who was there a sight himself to many,—cross the Place du Carousel, with his wife on his arm, going, as we believed, to gaze like us, on, at least, a more fortunate man than himself—for, at that time, Charles James Fox had not seen Napoleon Buonaparte.

"The door which opened into the hall of the palace was shut, but, after some persuasion, I prevailed on the attendant to open it; and he said he would keep it open till the First Consul had mounted his horse, if I would engage that we would all of us stand upon the threshold, and not once venture beyond it.

"With these conditions we promised to comply; and, full of

¹ Fox.

eager expectation, I stationed myself where I could command the white marble stairs of the palace; those steps once stained with the blood of the faithful Swiss guards, and on which I now expected to behold the ‘Pacifator,’ as he was called by the people and his friends—the hero of Lodi.

“Just before the review was expected to begin, we saw several officers in gorgeous uniforms ascend the stairs, one of whom, whose helmet seemed entirely of gold, was, as I was told, Eugène de Beauharnois. A few minutes afterwards there was a rush of officers down the stairs, and amongst them I saw a short pale man, with his hat in his hand, who, as I thought, resembled Lord Erskine in profile; but, though my friend said in a whisper ‘*C’est lui,*’ I did not comprehend that I beheld Buonaparte, till I saw him stand alone at the gate. In another moment he was on his horse, and rode slowly past the window; while I, with every nerve trembling with strong emotion, gazed on him intently; endeavouring to commit each expressive, sharply chiselled feature to memory; contrasting also with admiring observation, his small simple hat, adorned with nothing but a little tri-coloured cockade, and his blue coat, guiltless of gold embroidery, with the splendid head adornings and dresses of the officers who followed him.

“A second time he slowly passed the window; then, setting spurs to his horse, he rode amongst the ranks, where some faint huzzas greeted him from the crowd on the opposite side of the Place du Carousel.

“At length he took his station before the palace, and as we looked at him out of the window, we had a very perfect view of him for nearly three quarters of an hour. I thought, but perhaps it was fancy, that the countenance of Buonaparte was lighted up with peculiar pleasure as the *corps d’élite*, wearing some mark of distinction, defiled before him, bringing up the rear—that fine gallant corps, which, as we are told, he had so often led on to victory; but this might be my fancy. Once we saw him speak, as he took off his hat to remove the hair from his heated forehead, and this gave us an opportunity of seeing his front face, and his features in action. Soon after, we saw him give a sword of honour to one of the soldiers; and he received a petition which an old woman presented to him; but he gave it, unread, to some one near him. At length the review ended; too soon for me. The

Consul sprang from his horse—we threw open our door again, and, as he slowly ascended the stairs, we saw him very near us, and in full face again, while his bright, restless, expressive, and, as we fancied, dark blue eyes, beaming from under long black eyelashes, glanced over us with a scrutinising but complacent look; and thus ended, and was completed, the pleasure of the spectacle.

“ I could not speak; I had worked myself up to all my former enthusiasm for Buonaparte; and my frame still shook with the excitement I had undergone.

“ The next day sobered me again, however, but not much, as will be soon seen.

“ The day after the review, our accomplished countrywoman, Maria Cosway, took the President of the Royal Academy, Benjamin West, and ourselves, on a round of picture-seeing; and at length we proceeded to the residence of a gentleman, who was, I concluded, only a picture dealer, or one of the many *nouveaux riches*, who had fine collections; because, whenever she spoke of him, Maria Cosway called him nothing but ‘Fesch.’ We stopped at the door of a very splendid hotel in the *Chaussée d’Antin*, and were met at the top of a magnificent flight of stairs, by a gentleman in the garb of an ecclesiastic. His hair was powdered, and he wore it in a full round curl behind, after the fashion of an *abbé*; his coat was black, but his stockings were of a bright purple; his shoe and knee buckles were of gold; round his neck he wore a glossy white silk handkerchief, from under which peeped forth a costly gold crucifix. His countenance was pleasing; his complexion uncommonly blooming; his manners courteous; and his age (as I afterwards learned) was thirty-nine.

“ This gentleman was the ‘Fesch’ we came to visit, but I soon discovered that though he lived in the house, it was not his own; for Maria Cosway was summoned to an adjoining room, where I heard her conversing with a female; and when she returned, she told us that Madame Buonaparte Mère, (as she was called to distinguish her from her daughter-in-law), the mistress of the hotel, was very sorry that she could not see us, but that she was so unwell, she was obliged to keep her bed, and could not receive strangers. So then! we were in the house of Letitia Buonaparte, and the mother of Napoleon! and in the next room to her, but could not see her! how unfortunate! however, I was sure I had heard her

voice. I now supposed that 'Fesch' was her spiritual director, and believed his well studied dress, *si bien soignée*, was a necessary distinction, as he belonged to the mother of the First Consul.

"He seemed a merry, as well as a courteous man; and once he took Maria Cosway aside, and showed her a letter that he had only just received, which, to judge from the hearty laugh of 'Fesch,' and the answering smiles of the lady, gave them excessive pleasure.

"By and by, however, I heard and observed many things which made me think that 'Fesch' was more than I apprehended him to be. I therefore watched for an opportunity to ask the President who this obliging person was.—'What!' cried he, 'do you not know that he is the Archbishop of Lyons, the uncle of Buonaparte?' I was astonished! What the person so familiarly spoken of as 'Fesch,' could he be indeed '*du sang*' of the Buonapartes, and the First Consul's uncle! How my respect for him increased when I heard this! How interesting became his every look and word; and how grateful I felt for his obliging attention to us!

"While we were looking at the pictures, his niece, the wife of Murat, drove to the door; and I saw the top of her cap as she alighted, but no more, as she went immediately to her mother's bedside.

"After devoting to us at least two hours, the Archbishop conducted us down the noble staircase, to the beautiful hall of entrance, and courteously dismissed us. My companions instantly went away, but I lingered behind; for I had caught a view of a colossal bust of Buonaparte in a helmet, which stood on a table, and I remained gazing at it, forgetful of all but itself. Yes! there were those finely cut features, that '*coupe de menton à l'Apollon!*' and, though I thought the likeness a flattered one, I contemplated it with great pleasure, and was passing my hand admiringly over the salient chin, when I heard a sort of suppressed laugh, and, turning round, saw the Archbishop observing me, and instantly, covered with confusion, I ran out of the house. I found Marie Cosway explaining what the letter was which had given 'Fesch' and her such evident satisfaction. It was nothing less than a letter from Rome, informing him that he would probably be put in nomination for the cardinal's hat.

"How soon he was nominated I cannot remember,¹ but it is

¹ Cardinal in 1803.

now many years since the blooming ecclesiastic of 1802, exchanged his purple for scarlet stockings, his mitre for a red hat, and his title of Archbishop of Lyons, for that of Cardinal Fesch."¹

The Cosways succeeded famous "Doctor" Graham, of the Temple of Health, as tenants of the middle portion of Schomberg House, Pall Mall. There Maria Cosway became celebrated for her Sunday concerts, to which princes begged invitations, and which were attended by crowds of fashionable and titled guests. Maria sang well herself, and tolerated no other amateur performers—perhaps an exception may have been made for Mrs. Opie, who was fitted both by nature and training to be heard by such an audience. The most celebrated professional musicians and singers were to be heard there, and as a consequence Pall Mall was almost impassable on Sunday evenings. Mrs. Opie also had her Sunday reception crowded by people of note, though John Opie would never have tolerated the lavish display affected by the Cosways. Of the two rival salons, that held by Mrs. Opie was indisputably in better taste than the one presided over by Maria Cosway, but the former, pleasure-loving and fond of society, would have been hardly human if she had not sometimes coveted the sumptuously furnished rooms in which this social rival received her guests.

From Pall Mall the "Macaroni miniature Painter" moved to Stratford Place. Unluckily, the house he fixed on had a lion outside. Cosway, a foppish little man, well-made, but curiously like a monkey so far as his face was concerned, had hardly moved in before he found affixed to his door :

"When a man to a fair for a show brings a lion,
'Tis usual a monkey the sign-post to tie on :
But here the old custom reversed is seen,
For the Lion is without and the Monkey's within !"

"Peter Pindar" was said to be the culprit. Cosway was enraged, and moved again to another house, lionless, in the same street. Here he fitted up the rooms in princely style. J. T. Smith thought they were "like scenes of enchantment, pencilled by a poet's fancy :

"His furniture consisted of ancient chairs, couches, and conversation-stools, elaborately carved and gilt, and covered with the

¹ "Memorials of Amelia Opie," Miss Brightwell.

most costly Genoa velvets; escritaires, of ebony, inlaid with mother-of-pearl; and rich caskets for antique gems, exquisitely enamelled, and adorned with onyxes, opals, rubies, and emeralds. There were also cabinets of ivory, curiously wrought; mosaic tables, set with jasper, bloodstone, and lapis-lazuli, having their feet carved into the claws of lions and eagles; screens of old raised oriental Japan; massive musical clocks, richly chased with ormolu and tortoise-shell; ottomans, superbly damasked; Persian and other carpets, with corresponding hearth-rugs, bordered with ancient family crests, and armorial designs in the centre; and rich hangings of English tapestry. The chimney-pieces were carved by Banks, and were farther adorned with the choicest bronzes, models in wax terracotta; the tables covered with old Sévre [*sic*], blue, Mandarin, Nankin, and Dresden china; and the cabinets were surmounted with crystal cups adorned with the York and Lancaster roses, which might probably have graced the splendid banquets of the proud Wolsey.”¹

The little artist who strutted through these rooms in his embroidered mulberry silk coat, and persisted in having his wife treated as an amateur artist, no doubt found this mode of life as valuable for advertising purposes as Nollekens did penuriousness and squalor—and far more comfortable. After all, did not Sir Joshua himself send his sister out riding in a gorgeous chariot, so that people might remark it and be told that it was the great artist's sister?

But, on the other hand, it seems highly probable that Cosway's eccentricity was not far removed from madness. He claimed to have a large circle of acquaintances with the illustrious dead. Charles I was a frequent visitor, and held long conversations with him: was as persistent in his dealings with Cosway, as his Sacred Majesty's head became in Mr. Dick's famous memorial. Mr. Pitt, too, paid him a morning call about four years after death. Cosway mentioned the incident at the Royal Academy dinner.

“Well,” asked a brother Academician, “and pray what did he say to you?”

“Why, upon entering the room, he expressed himself prodigiously hurt that, during his residence on this earth, he had not encouraged my talents.”

¹ “Nollekens and his Times,” J. T. Smith.

“How can you, Cosway, utter such trash?” virtuously demanded his listener. “You know all you have now uttered to be lies, and I can prove it; for this very morning, after Mr. Pitt had been with you, he called upon me and said, ‘I know that Cosway will mention my visit to him at your dinner to-day; don’t believe a word he says, for he will tell you nothing but lies.’”

Cosway’s last act of eccentricity was pathetic. The Cosways had a little daughter; dearly loved. Husband and wife separated for a while: Mrs. Cosway went abroad; the child remained with her father. She died, and Cosway had her body embalmed and placed in a marble sarcophagus: this stood in his drawing-room for some years, until Mrs. Cosway returned to England, when she had the body buried and sent the sarcophagus to Nollekens. Cosway is said to have died at the same hour that the sarcophagus was taken away again from Nollekens’s house.

Opie and his wife paid a visit to the atelier of Jacques Louis David, the republican artist, while they were in Paris. One of his pictures which they saw on this occasion affected Mrs. Opie very painfully—“Brutus returning from the tribunal after adjudging his sons to death.” They went to the Théâtre français also, and heard the great tragedian, Talma, as Cain, in “The Death of Abel.” Mrs. Opie was so delighted with his acting that when quite an old woman she was still able to recall his look and manner, and would mimic the tone in which he replied to the question, “Où est tu Cain?” with a “deep and sepulchral” “Ici, Seigneur”: the sounds appearing to come from the ground beneath him.

The luxury affected by the new regime made Murat’s hotel a sight of Paris, and the Opies went to see it. Mrs. Opie described Caroline Murat’s bed as standing “in a recess which was lined with looking-glass, and at the foot of the bed were, as I think, two finely chiselled marble cupids. The draperies were of the clearest muslin, lined with rose-coloured satin; and the counterpane as well as the valance was flounced with deep point lace. The panels of the room were painted in drab and rose colour; and all the decorations of the apartment were in the most costly but tasteful style.”¹ It does not impress us now as very wonderful, but these were the days of heavy damask hangings in England, so the

“Memorials of Amelia Opie,” Miss Brightwell.

lightness of the decorations and bed furniture was a novelty in English eyes. For the son of an innkeeper, and the daughter of a Corsican in straitened circumstances, it must be admitted that the Murats had made a good beginning: indeed the history of the Bonaparte family is instructive as regards the ease with which a ruling class, republican or royalist, adopts luxurious and extravagant surroundings.

A full-length life-size portrait by Gérard of General Moreau, which leaned, unframed, against a wall, pleased Mrs. Opie better than anything else at the hotel.

As they were leaving the Hôtel Murat they saw General Massena talking to the porter. "His head," wrote Mrs. Opie, "was one of the largest I had ever seen, his hair long and thick and curled, à la Brutus, and his features large and not fine. His eyes, however, were bright; in his ears he wore gold rings of large dimensions, (then commonly worn by French officers,) and his person was large, his height apparently nearly six feet. On the whole, however, his appearance was not prepossessing, and there was a look of coarse brutal daring, which contrasted unfavourably with the pleasing expression in the countenance of his rival in military fame, General Moreau."¹

¹ "Memorials of Amelia Opie," Miss Brightwell.

CHAPTER XVIII

DOMESTIC LIFE

HOLIDAYS were not of long continuance with Opie. How much time they spent in France is not stated, but it must have been brief for so long a journey. Mrs. Opie wrote to Mr. Coke from Paris, "my husband is more wild than ever to get home to work again." Reluctantly, she turned her back on the delights of the French capital: regretting most of all that she was leaving Kosciusko and Helen Maria Williams! Opie bought a little dog before leaving France, and entrusted the care of it to his wife, who was not fond of animals: rather to her relief it died soon after, "which saved me," she confessed, "from the danger I seemed likely to incur of becoming the slave of a pet animal." Possibly it was the same breed as Mrs. Nollekens's little white dog, cut poodle fashion, also brought from France. A picture of Opie's dog once belonged to Alfred Bunn, the theatrical manager, and was sold at Christie's for eight shillings. Whether it was of this animal or another cannot be told: probably the latter, since the French dog lived such a short time. Unlike his wife, Opie loved animals, and the dogs he frequently introduced in portraits are painted with a sympathetic brush.

Back again in London, Opie took up the threads of his work: portraiture—"the parasite of personal vanity," as he called it—because there was a steady demand for such work; and subject pictures in which he strove to satisfy the cravings of his soul: shackled in both by the need to paint what would sell. He railed at "the general frivolity and meanness of the subjects" an artist was called on to treat: at "the inordinate rage for portrait painting (a more respectable kind of caricature), by which he is condemned for ever to study and copy the wretched defects, and



THOMAS WILLIAM COKE OF HOLKHAM.

By permission of the owner, Captain Philip Hunloke.

conform to the still more wretched prejudices, of every tasteless and ignorant individual, however in form, features and mind utterly hostile to all ideas of character, expression or sentiment. And may it not, in part, be attributed to the necessity he is under, of painting always with reference to the Exhibition?" suggested Opie. "In a crowd, he that talks loudest not he that talks best is surest of commanding attention; and in an Exhibition, he that does not attract the eye, does nothing. But, however plausible these excuses, it becomes the true painter to consider, that they will avail nothing before the tribunal of the world and posterity. Keeping the true end of art in view, he must rise superior to the prejudices, disregard the applause, and condemn the censure, of corrupt and incompetent judges; far from aiming at being fashionable, it must be his object to reform, and not to flatter,—to teach, and not to please—if he aspires, like Zeuxis, to paint for eternity."¹

It would be interesting to know how far Opie succeeded in carrying out these exhortations to disregard the multitude. A man of such marked personality should have been able to do so, unless he allowed his anxiety for riches to govern him. Of the two evils, an artist of Opie's temperament must have found the fetters of portrait painting far more galling than any need to study popular taste in exhibition pictures: in that respect, as a leading Academician of the day, he must have been sufficiently independent to show what he liked. But sitters were exacting: Opie's detractors accused him of meeting their objections with coarse plainness of speech. Indulgence in that luxury becomes excusable; his restraint from it (if indeed he exercised it) commendable, under aggravations such as Mrs. Opie described: ". . . of all employment, portrait-painting is, perhaps, the most painful and trying to a man of pride and sensibility, and the most irritating to an irritable man. To hear beauties and merits in a portrait often stigmatized as deformities and blemishes;—to have high lights taken for white spots and dark effective shadows for the dirty appearance of a snuff-taker;—to witness discontent in the standers-by because the painting does not exhibit the sweet smile of the sitter, though it is certain that a smile on canvass looks like the grin of idiocy; while a laughing eye, if the artist

¹ "Lectures on Painting" (Lect. I, "On Design"), J. Opie, R.A.

attempts to copy it, as unavoidably assumes the disgusting resemblance of progressive intoxication. Sitters themselves Mr. Opie rarely found troublesome, except when they were not punctual, or when they exhibited impatience to be gone, and the restlessness consequent on that feeling :—but not so, sometimes, were their companions and friends. *Persons of worship*, as Mr. Opie used to call them, that is, persons of great consequence, either from talent, rank, or widely spreading connections, are sometimes attended by others, whose aim is to endeavour to please the great man or woman by flattery, wholly at the expense of the poor artist; and to minister sweet food to the palate of the patron, regardless though it be wormwood to that of the painter. Hence arise an eulogy on the beauties and perfections of the person painted, and regrets that they are so inadequately rendered by the person painting; while frivolous objection succeeds to frivolous objection, and impossibilities are expected and required as if they were possibilities. I have known, indeed, several honourable exceptions to this general rule; but I have only too frequently witnessed its truth, and *my* temper and patience have so often been on the point of deserting me, even when Mr. Opie's had not, apparently, undergone the slightest alteration;—a strong proof that he possessed some of that self-command which is one of the requisites of good breeding. But it is certain that the picture suffered on such occasions. . . . He could not converse according to his best manner, unless convinced that he should be listened to with pleasure and candour; nor could he paint according to his best manner, unless he felt a perfect conviction that the person whom he painted, and the person's friends, had an entire reliance on his talents and execution. If he saw that they sat reluctantly; if he suspected that they or their connections preferred another artist, and feared that he was not able to succeed to their wishes, his hand was, as it were, paralysed; he became as impatient to dismiss them, as they were to be dismissed; and the picture thus finished proved usually an unsatisfactory one to the artist and his employers. Well do I remember the pleasure Mr. Opie expressed on reading a proverb in one act, taken from the French of *Carmentel*, and published by Mr. Holcroft, with other entertaining things in his 'Theatrical Recorder.'—Mr. Opie came down to read it to me, declaring



HOBNELIA.

By permission of the owner, the Earl of Denbigh.



that it described so exactly the martyrdom which portrait-painters undergo, he could scarcely believe that he did not write it himself." ¹

It must be allowed that Opie's philosophy and patience were not always proof against vexatious criticism. A portrait of Mrs. Bulkeley—who had a reputation for beauty—was disfigured by daubs of paint on the dress, "said to have been applied intentionally because Mr. Bulkeley was dissatisfied with the representation of his wife."² Now as the discontented husband would undoubtedly have disfigured the features had he wielded the avenging brush, we must, *pace* Mrs. Opie, reluctantly admit that if Opie refrained from words on this occasion, he relieved his mind by action—even if his heart limited the destruction to a subordinate part of the picture.

Opie had a portrait of Mr. (afterwards Sir James) Mackintosh in the Academy of 1803; believed to be the same as that once belonging to "Conversation" Sharpe. Mackintosh was a great admirer of Opie's original manner of thinking and expressing himself in conversation, and said he might have been one of the first philosophers of the age had he turned to that study. "Hobnelia, or the Spell," was also exhibited this year: it is now in the Earl of Denbigh's collection at Newnham Paddox. The subject of this fine picture is taken from an old May-day custom, described by Gay in the fourth Pastoral of his "Shepherd's Week":

" Last May-day fair, I search'd to find a snail,
That might my secret lover's name reveal:
Upon a gooseberry bush a snail I found,
For always snails near sweetest fruit abound.
I seized the vermine; home I quickly sped,
And on the hearth the milk-white embers spread:
Slow crawl'd the snail, and, if I right can spell,
In the soft ashes marked a curious L:
Oh, may this wondrous omen lucky prove!
For L is found in Lubberkin and Love."

A contemporary review of this year's Academy Exhibition says: "Among the Artists, the names of Sir William Beechey,

¹ Memoir by Mrs. Opie, prefixed to "Lectures on Painting," by J. Opie, R.A.

² "Opie and his Works," J. Jope Rogers, M.A., p. 79.

Opie, Lawrence, Hoppner, Copley, Sir Francis Bourgeois, Northcote, Turner, Westall, and Shee, hold the most distinguished rank. . . . Opie has finished a piece, 'Clothing the Naked,' in a style which gives him a superiority over his fellow Artists in the historical department. It is marked with boldness in the execution and the idea is finely conceived and expressed. His picture of Mr. Adam, the Barrister, is a happy resemblance."

Before the Exhibition opened, startling news arrived from France, and the Opies must have congratulated themselves that their holiday had not been postponed. Lulled into security, by the Peace of Amiens, numbers of English in pursuit of business or pleasure were scattered over France. At the Consular levees, where Napoleon, in his richly embroidered coat of crimson velvet, white breeches, and silken stockings, assumed regal state; the English ambassador was usually accompanied by Englishmen of distinction who wished to be presented, and amity between the two countries seemed assured. But on March 13, 1803, at one of these levees, Napoleon suddenly threw off the mask. He behaved with great discourtesy to the Ambassador, Lord Whitworth; asserting that the treaty had been broken by England's failure to evacuate Malta, and insisting that the English were determined to provoke war. This scene was quickly followed by orders to arrest all English subjects travelling in France. Within a few days two thousand had been imprisoned, while others, more fortunate or more astute than their fellows, escaped in disguise. The sudden rupture after such a short-lived peace caused great consternation in England; which was not allayed by news that Napoleon was preparing to invade the country, and that a fleet of flat-bottomed boats was collecting at Boulogne to convey his troops. On May 12, after presenting an ultimatum, Lord Whitworth left Paris. Financial disaster ensued, and the list of bankruptcies testified to the blow credit had received by this renewal of war. And as time went on without any actual attempt to invade the country, it became certain that the intention was to injure our financial stability by constant menace rather than to effect a landing. But whether the hostile preparations were real or feigned, the alarm felt, especially near those parts of the coast peculiarly liable to attack, was genuine enough. Mr. Gurney of Earlham had four carriages kept in constant readiness to bear

his family to a place of safety in the Isle of Ely at the first news of a landing on the Norfolk coast.¹

Nervous little Harriet Martineau lived in dread of a visit from "Boney."

"But, papa, what will you do if 'Boney' comes?"

"What will I do?" said her father, cheerfully, "why I will ask him to take a glass of Port with me," and he helped himself to a glass as he spoke.

"From the moment I knew that 'Boney' was a creature who could take a glass of wine I dreaded him no more."²

Lucky for Opie that he had returned to England before the crisis came, or Napoleon, who desired to be thought a modern Mæcenas, might have detained him to paint pictures commemorating his triumphant progress through Europe, and the Berners Street painting-room would have seen him no more. The artist and his wife must have mingled congratulations on their own good luck with comments on this unlooked-for development in our relations with France when, the busy day over, they met for the quiet domestic evenings Opie loved.

So many of the discordant elements that marred Opie's union with Mary Bunn were repeated in his second marriage venture that the success attending it is marvellous. Here again was a pretty wife; fond of gaiety and excitement, and accustomed to admiration: added to all this, Amelia was an only, and spoilt, child; while Opie was no fonder of gay society than before, though his company was appreciated when he could be induced to accept an invitation:

"Where is Mr. Opie?" asked Mrs. Siddons at an evening party.

"He is gone."

"I am sorry for it," replied Mrs. Siddons, "for I meant to have sought him out, as when I am with him I am always sure to hear him say something which I cannot forget, or at least which ought never to be forgotten."

One of Amelia Alderson's reasons for considering marriage was, as we have seen, the hope of motherhood. This desire had not been fulfilled: she was childless. While they were in Norwich

¹ "Gurneys of Earlham," Augustus Hare.

² "Autobiography of Harriet Martineau."

during the winter of 1801-2, maternal craving led Mrs. Opie to suggest that they should adopt little Eleanor Rooks, daughter of a Norwich architect. Mrs. Rooks refused: she could not part with the child, who was about six or seven years old.

"Then," said Opie, "I must paint her."

She was brought to him dressed in a smart white frock elaborately worked. Opie looked disapproval.

"Has she no other dress?" he asked.

"Yes, sir," replied the nurse, "a pink and a blue gingham."

"Then go and put on the blue," said Opie.

The plain blue frock is caught up in the picture by a long bunch of wheat little Eleanor is carrying, and shows a white petticoat beneath; her gipsy hat has fallen back and hangs by the strings, and serves to throw into relief her red hair and rosy face: justifying the artist's choice of dress. In another and much earlier child's portrait, that of Ann Rogers, Opie objected to the arrangement of her hair, but in this case his roughness frightened the child. He was introduced to her in the garden, and without further ceremony loosened her hair; offending and startling her so much that she ran away. Opie kept her in view, however, and, when shortly after he saw her playing with a dog, decided to paint her in the attitude she had assumed naturally.

The experience of childish prejudices acquired in this manner may have prompted his future methods of dealing with children, unless Opie shared his wife's fondness for them. Eleanor Rooks, we are told, played about in his painting-room. The same story is related of William Frost, another juvenile sitter. Indulgence of this kind must have meant one of two things—real love of children and their companionship, or a feigned welcome to put the little one at ease for professional purposes. Opie's portraits of children show them so easy and unconstrained that it is only just to suppose that he took pleasure in their society. The child peeping over his mother's shoulder in the group of Lady Warde and her children is a good instance of this.

There is every reason to believe that the Opies' married life was harmonious: far more so than might have been expected in the case of a couple of such widely differing tastes, intensified by class distinctions, and childless. Two causes were responsible for this. Opie's love for Mary Bunn, if it ever existed, was quickly



"RED RIDING HOOD."

Portrait of Miss Elizabeth Reynolds. By permission of her son,
William Walker, Esq.

extinguished; that roused by Amelia Alderson, though it sprang into existence so suddenly, was deep and lasting. The second and even stronger reason was due to his wisdom in encouraging her literary tastes. No matter how absorbed in his work he might be by day, the evenings brought them together again, and his wife, instead of meeting him with black looks and a grievance, had an account of her own busy day ready, so that hours of separation made those of companionship more welcome. Their most serious disputes, on the frequency of her social engagements, were harmless owing to Mrs. Opie's tact and sweet temper, together with her views on the duties of wifely submission.

Mrs. Opie's was essentially a happy temperament, and with such adaptability as she possessed, quiet home evenings were not without their charm; even when her husband sat there deep in his books or prints. He liked novels also: had the marital virtue of appreciating her own: when she read her latest work to him in the dramatic manner that made the Martineaus weep over her pathos in manuscript and wonder at the lesser charm of the printed page, if her audience was so much smaller than at the Norwich literary gatherings, it was an indulgent one. There would be evenings too when they discussed subjects for his next picture, and others when his friends dropped in: men who sought out the artist for his conversation, and had learnt in "blue stocking" circles that subtlest flattery of talking to women as to reasonable beings.

Opie's aversion to society appears to have been limited to fashionable crushes and lion-hunting parties, for Mrs. Opie admits that he was always willing to accept invitations to dine, if the guests were well chosen. The theatre interested and amused him; so did the opera. He delighted in Italian music and singing: aided by a good musical ear and retentive memory, their visits to the opera resulted in his bringing away, after only once hearing it, any air that had taken his fancy. Mrs. Opie omits to say whether his flute-playing, which she describes as pleasing, was by ear or note. It will be remembered that in one of his letters to Owen he alludes to his old friend Mr. Sanders, who played "finely on the flute." The grave and so-called morose artist could unbend, too, in his hours of ease: his wife was sometimes entertained with a comic song, though he "had not the smallest pretensions to voice." He

recited comic verses with greater success, for his expression was humorous and apt, and Mrs. Opie was accustomed to tell him that "had a troop of comedians visited his native place before he conceived his decided predilection for painting, he would have been an actor instead of a painter; and probably would in time have been, in some kinds of comedy, at the head of his profession." He had also the gift of mimicry. This lighter aspect of Opie's character seems to prove that his unattractive outer husk was due to the consciousness of early educational deficiencies, and that the real man beneath it was cheerful and humorous.

During the summer of 1803, Lieut.-Colonel Harwood commissioned Opie to paint a portrait of John Horne Tooke, and lent Tooke the use of his carriage to convey him from Wimbledon to the artist's painting-room in Berners Street. But alas for the frailty of the bond of friendship! Before long these devoted friends had quarrelled over money matters, and the following April the dispute culminated in a Chancery suit. During the sittings for his portrait Horne Tooke had ample opportunities for estimating the artist's conversational powers. His verdict was very favourable: "Mr. Opie crowds more wisdom into a few words than any man I ever knew; he speaks, as it were in axioms, and what he observes is worthy to be remembered." It is worth noting that the Act which disqualifies any one in Holy Orders for a seat in Parliament was specially aimed at Horne Tooke, who was returned as member for Old Sarum in 1801, but whose extreme politics rendered him so obnoxious to the Ministers that they took advantage of his clerical status to unseat him by means of an Act passed the next session.

As usual Mrs. Opie made her way to Norwich in the summer, and equally as a matter of course she overstayed the limits of time thought necessary by her husband. He wrote urging her to return speedily, as he longed so much to see her: "my affection for you is even increased in point of general feeling and interest, so that if I do not admire you more, I feel you more a part of myself than I ever did at first." Opie told her that a letter and a volume of his poems had come for her from Henry Kirke White, as a tribute of admiration. The youthful poet had been "struck with the resemblance of one of his poems to one of yours, 'though to compare the former to the latter, is like comparing O'Keefe to Shakespear'

—there! I hope this will give you pleasure. Let me hear on Wednesday how you are. The cat and parrot are both well, and the kitten beautiful and merry. The guns have been firing to-day, but on what account I am ignorant yet.

“Adieu, my only love.”¹

The kitten he mentions attached itself to Opie with uncatlike devotion. During his illness it sat at the door of his room and watched there with the fidelity of a dog. Mrs. Opie also seems to have been attached to this cat and taught it tricks. Miss Brightwell thought that her reason for keeping no pets in after-years was because this one, which she often talked of, came to an untimely end.

Still Mrs. Opie lingered at Norwich, to Opie's exasperation, especially when he found that in her enthusiasm she had made herself conspicuous during the election. He wrote rather impatiently :

“Your letter is arrived; and I am very sorry to find this cursed election lasting so long, and I wish you would not appear so prominent in it. I asked Mrs. N. about the box, and she says it was not to go till I went; however, I shall now have it sent as soon as possible. I have seen nothing of Erskine or Reynolds² for some time. The cloak I am afraid is lost, for Mr. Bunn³ wrote me that he had made every inquiry in vain. Dr. Haweis has been sitting two or three times, and makes a good head. I shall write to you to-morrow or next day, so, God bless you, yours ever, J. O.

“Let me hear again, Friday or Saturday at furthest; I feel desirous enough of seeing you, but I have not much more to say at present, unless I begin scolding you about the election. What business had you to get mounted up somewhere so conspicuously? But there is no more room; I am going now to dine with Thomson, to meet little J. A Mr. Best called on Saturday, and said he meant to be or to have somebody painted, but I have heard no more.”⁴

¹ “Memorials of Amelia Opie,” Miss Brightwell.

² Most probably S. W. Reynolds, the engraver.

³ Alfred Bunn.

⁴ “Memorials of Amelia Opie,” Miss Brightwell.

Opie's anger at the part she was playing in the election was more than the average man's dislike for anything approaching notoriety in the women of his family. Norwich citizens were hot-headed politicians, and their partisanship was apt to take a violent form. Stones and other missiles flew freely at election time. Mrs. Opie had plenty of courage and a desire to be in the thick of anything exciting that was going on. No doubt his wrath was the result of fears for her personal safety: though he had his full share of the desire to keep her from foolish impulses; either in deed or speech. Like many another impulsive woman, she was inclined to little inaccuracies of speech. One day a discussion arose as to the length and depth of the river Waveney. Mrs. Opie, reluctant to give up her point, exclaimed:

"Well, I am sure it would come up to a man's chin."

"Perhaps it might," growled Opie, "if he stood on his head."¹

In the autumn Opie went to Norwich. He was there in October, painting the portrait of a nobleman who had been in the naval service and was about to be married. Strange to say he had no sword, and it was desired, by the bride-elect presumably, that one should appear in the portrait to give the proper martial air. Sir Edward Berry lent his own for the occasion, and the incident led to a flood of epigrams, of which one of the best was:

"Blest change! from wounding human noddles,
To rest among the artist's models."²

William Godwin and his second wife (Mary Jane Clairmont) were in Norwich during October 1803, and he renewed his old intimacy with the Opies. The acquaintance flagged again afterwards, for the second Mrs. Godwin had not the attraction of her predecessor.

¹ "Memories of Seventy Years," edited by Mrs. Herbert Martin.

² *Monthly Magazine*, October 1807.

CHAPTER XIX

A WAYWARD GENIUS

IN 1804 another young aspirant for fame came up from the west country. In character the new-comer was a striking contrast to Opie. Benjamin Robert Haydon, splendidly gifted by nature, lacked Opie's modesty and common sense: there was also a curious moral obliquity about the younger man (sometimes found in conjunction with the artistic temperament), from which Opie was singularly free.

Haydon, vain, egotistic, and with all the rashness and enthusiasm of youth, could hardly wait to refresh himself after his journey from Plymouth before he made his way to the Academy Exhibition, then open. In his ignorance of London he started with a ludicrous blunder, for, seeing a beadle resplendent in laced cocked hat and cloak, he darted up the steps of a church and tendered his shilling for admission. "The beadle laughed and pityingly told me where to go. Away I went once more for Somerset House, squeezed in, mounted the stairs to the great room, and looked about for historical pictures. Opie's 'Gil Blas' was one centre, and a shipwrecked sailor-boy (Westall) was the wonder of the crowd. These two are all that I remember. I marched away, saying, 'I don't fear you.'"

And this was a lad of eighteen, son of a Plymouth bookseller, with but little knowledge of art or of the world. He did not carry his self-confidence so far as to refuse letters of introduction; though as will be seen, he took little heed of any advice offered by the recipients. Prince Hoare, who was Honorary Secretary for Foreign Correspondence to the Academy, wrote letters introducing him to Opie and Northcote; two of the leading artists of the day:

it will be seen what use Haydon made of them, and how the two friends impressed a stranger :

“Northcote being a Plymouth man, I felt a strong desire to see him first.

“I went. He lived at 39 Argyle Street. I was shown first into a dirty gallery, then upstairs into a dirtier painting-room, and there, under a high window with the light shining full on his bald grey head, stood a diminutive wizened figure in an old blue striped dressing-gown” (Northcote was notorious for parsimony, and his painting-gown was an object to wonder at), “his spectacles pushed up on his forehead. Looking keenly at me with his little shining eyes, he opened the letter, read it, and with the broadest Devon dialect said, ‘Zo, you mayne tu bee a peinter doo-ee? what zort of peinter?’

“‘Historical painter, sir.’

“‘Heestoricaul peinter! why ye’ll starve with a bundle of straw under yeer head!’

“He then put his spectacles down and read the note again; put them up, looked maliciously at me, and said, ‘I remember yeer vather, and yeer grand-vather tu; he used to peint!’

“‘So I have heard, sir.’

“‘Ees; he peinted an Elephant once for a Tiger, and he asked my vather what colour the indside of’s ears was, and my vather told-un reddish, and your grand-vather went home and peinted un a vine vermilion.’ He then chuckled inwardly, enjoying my confusion at this incomprehensible anecdote.

“‘I zee,’ he added, ‘Mr. Hoare zays you’re studying anatomy; that’s no use—Sir Joshua didn’t know it; why should you want to know what he didn’t?’

“‘But Michel Angelo did, sir.’

“‘Michel Angelo? What’s he tu du here? you must peint pertraits here!’

“This roused me, and I said, clinching my mouth, ‘But I won’t.’

“‘Won’t?’ screamed the little man, ‘but you *must!* your vather isn’t a monied man, is he?’

“‘No, sir; but he has a good income and will maintain me for three years.’

“‘Will he? he’d better make’ee mentein yeezelf.’



JOHN OPIE.

By permission of the owner, J. K. Christie Miller, Esq.

“A beautiful specimen of a brother artist, thought I. ‘Shall I bring you my drawings, sir?’

“‘Ees, you may,’ said he, and I took my leave.

“I was not disconcerted. ‘He looked too much at my head,’ I thought, ‘to be indifferent. I’ll let him see if he shall stop me,’ and off I walked to Opie, who lived in Berners Street. I was shown into a clean gallery of masculine and broadly painted pictures. After a minute down came a coarse-looking intellectual man. He read my letter, eyed me quietly, and said, ‘You are studying anatomy—*master it*—were I your age, I would do the same.’

“My head bounded at this: I said, ‘I have just come from Mr. Northcote, and he says I am wrong, sir.’

“‘Never mind what *he* says,’ said Opie; ‘he doesn’t know it himself, and would be very glad to keep you as ignorant.’ I could have hugged Opie.

“‘My father, sir, wishes me to ask you if you think I ought to be a pupil to any particular man?’

“I saw a different thought cross his mind directly, as, with an eagerness I did not like, he replied, ‘Certainly; it will shorten your road. It is the only way.’ After this I took my leave and mused the whole day on what Northcote said of anatomy, and Opie of being a pupil, and decided in my mind that on these points both were wrong. The next day I took my drawings to Northcote, who, as he looked at them, laughed like an imp, and as soon as he recovered said:

“‘Yee’ll make a good engraver indeed.’

“I saw through his motive, and as I closed my book said, ‘Do you think, sir, that I ought to be a pupil to any body?’

“‘No,’ said Northcote, ‘who is to teach ’ee here? It’ll be throwing your vather’s money away.’

“‘Mr. Opie, sir, says I ought to be.’

“‘Hee zays zo, does he? ha, ha, ha, he wants your vather’s money!’

“I came to the conclusion that what Opie said of Northcote’s anatomy and Northcote of Opie’s avarice was equally just and true: so took my leave, making up my mind to go on as I had begun, in spite of Northcote, and not to be a pupil, in spite of Opie; and so I wrote home.”¹

¹ “Life of Benjamin Robert Haydon,” edited by Tom Taylor.

Haydon's insinuation that Opie wanted him as a pupil may be considered the suspicion of a self-centred youth. Opie had a few pupils, but the list, so far as can be ascertained, is too short to suggest any attempt on his part to obtain them: it appears rather as if they came to him from choice. Only eight are known: can it be doubted that an artist of Opie's reputation might have had many more if he desired them? His pupils were: Henry Thomson, R.A.; Theophilus Clarke, A.R.A.; Thomas William Stewardson, who held the appointment of portrait painter to Queen Caroline; the Rev. John Owen; Jane Beetham; Miss Katherine St. Aubyn;¹ William Chamberlain;² and John Cawse.³

Of these only two, the Rev. John Owen and Miss St. Aubyn, were amateurs.

Opie's commendation of Haydon's determination to study anatomy—he frankly told him his anatomical studies were “capital”: sufficient refutation of the calumny that Opie never praised the work of another artist—and his avowal that he would do the same if he were Haydon's age, need not be construed into an assertion of his own ignorance of it. Wolcot, who gave him his first art training, understood anatomy, and it is generally supposed that he imparted some knowledge of it to his pupil. In his lectures, Opie advised a knowledge of anatomy, but insisted that it must not obtrude itself on the spectator. It was to be the means, not the end of art. He told the students that an artist might show himself an able anatomist, and yet for that very reason a bad painter. “Let him remember that the bones and muscles are always covered by their integuments, and that they are more or less visible, square or round, soft or firm, divided or united into masses, according to the age, sex, occupation, situation, circumstances, and character of the subject, the expression of which with force, precision, and fidelity, is always to be regarded as the principal end of drawing.”⁴

As with everything else, Opie's remarks on anatomy for artists were based on strong common sense. It must, he said, be accompanied by a knowledge of proportion and symmetry. With regard

¹ “Opie and his Works;” pp. 61, 165, 221.

² *Monthly Magazine*, August 1807.

³ “Northcote's Conversations with Ward.” Tregellas also mentions it.

⁴ “Lectures on Painting” (Lect. I, “On Design”), J. Opie, R.A.

to the antique also, the study of which had received an impetus during the last few years through the collection of Greek marbles by Mr. Townley, and the more recent arrival of those sent to England by Lord Elgin, Opie's common sense was again to the front: he took neither the view of those who underrated their value, nor of those who advocated their exclusive study, but the middle course. "General notions of proportion may undoubtedly be acquired . . . by a careful and persevering study of the antique, but they can be matured and completed only by referring to Nature, the fountain-head or mine, from whence all those surprising, and since that time incomprehensible, treasures of excellence must have been derived."¹

Haydon's conceit, and distrust of a master with designs on "vather's money," led to the acquirement of experience by slow and painful stages. It did not hurt him to pore over paintings and study marbles to learn the secrets of old, but he sometimes lost valuable time in rediscovering methods only to find that they were in general use. By long and patient study of Titian's "Venus and Adonis," he discovered, so he thought, that great artist's method, and confided the secret to his friend, Jackson. To Haydon's surprise and chagrin Jackson burst into a roar of laughter:

"Why, every one knows how to glaze!"

Poor Haydon was supported in his determination not to paint portraits by Fuseli, who applauded a lofty ideal without inquiring how a lad who had his own way to make in the world was to carry it out. "I told him that I would never paint portraits,—but devote myself to High Art."

"Keep to dat!" said Fuseli, looking fiercely at me.

"I will, sir."

Good advice for a man with a fortune behind him; or with other means of livelihood to keep him out of debt while he was acquiring experience and a reputation with the picture-buying public. Haydon had neither, nor had he the moral fibre necessary for such a struggle. Opie disliked portrait painting as much as his fellow artists, but in his sturdy independence he preferred the drudgery of an uncongenial branch of his art to debt and dependence in the pursuit of an ideal: ". . . he was resolved to deny

¹ "Lectures on Painting" (Lect. I, "On Design"), J. Opie, R. A.

himself every indulgence that was not absolutely necessary ; for he shrunk with horror from the idea of incurring debts or pecuniary obligation : and as he never squandered anything on unnecessary wants, he was always able to discharge every debt as it was incurred, and to meet the exigencies of the moment, not only for himself, but sometimes for others less provident, less self-denying, and less fortunate than he was.”¹

Opie, at sixteen, told his mother that for the future he would keep himself. Before many years had passed he was charging her not to let his father work any more, and from that time he kept his mother and sister in comfort besides maintaining his own household. Haydon, at eighteen, confidently assumes that his father will keep him another three years. With the petulance of a spoiled child he refused to follow the plan older and wiser men than himself found necessary : that of painting small pictures or portraits as a means of procuring money for more ambitious work. He quarrelled with the Academy for not giving his pictures the position he thought should have been allotted them ; ran into debt to procure means for painting the heroic scenes his vanity insisted on as the only subjects fitted for his brush. He was too proud to paint portraits, but not to borrow or beg. And then, when at last adversity had so far humbled him that he sought employment as a portrait painter, it was too late, and the old struggle had to be renewed ; the large sums he made by his pictures being always spent in advance ; until at last he took the weakling’s way out of his difficulties and died by his own hand.

Haydon followed one path open to an artist : the tempting one for young and enthusiastic idealists : it ended in debt and dishonour. Opie took the other : the straight line of duty led him by toil and sturdy self-reliance to the honour and esteem of his contemporaries, and to a steadily increasing measure of appreciation in our own times.

“It was curious,” confessed Haydon, “the power I had of sifting all advice, and discarding everything which interfered with my own decisions. Many miserable moments did Northcote inflict upon me, which Smirke used to laugh at so excessively that my mind was always relieved. I always went in better spirits from

¹ Memoir by Mrs. Opie, prefixed to “Lectures on Painting.”

Smirke—better informed from Opie—and exasperated from little Aqua-Fortis.”¹

The scene from “Gil Blas” which Haydon saw at the Academy exhibition of 1804 was the last subject picture shown by Opie: from now onwards he exhibited nothing but portraits, though these included two in character: Lady F. Ponsonby, as “Rebecca” —“the best of his female portraits this year”²—and Master Betty, as “Young Norval.” It is difficult to say why, in face of these facts, which speak for themselves, there should be such a persistent belief that Opie had lost ground as a portrait painter. On the contrary, he seems to have had his time well occupied, and the portraits of this period include some very fine examples of his art. Haydon’s assertion that Opie “had not foundation enough in his art to fall back upon when the novelty was over; his employment fell off and he sank in repute and excellence,” may be taken as a splenetic outburst from a jealous rival.

Mrs. Opie published her novel “Adeline Mowbray” in 1804: the plot being partly founded on the life-story of Mary Wollstonecraft. In the winter of 1804–5 one of her songs brought her into blushing prominence at the recently established British Institution. The Rev. Sydney Smith, lecturing on Moral Philosophy, cited her verses, “Go, youth beloved,” as an illustration of peculiar excellence in the expression of feeling. Opie made his first appearance as a lecturer at the same place: not very successfully, as he took his subject too seriously for the fashionable audience that came to hear him: Cunningham described these lectures of Opie’s as “confused, abrupt, and unmethodical.” Mrs. Opie, rather a partial judge, declared that his audience was satisfied, but Opie himself evidently was not, for he declined to finish the course.

1804 was a turbulent year at the Royal Academy: a desperate attempt being made by the Cabal to rule the Council. The insurgent party had already grown so strong that the President was completely in its power, and it controlled every election to the General Assembly. The Council, being non-elective, was enabled to retain its independence; though in 1800 the Cabal tried to obtain an ascendancy on it by passing over Tresham in favour of one of their own party. The plan was foiled by an appeal to

¹ “Life of Haydon,” edited by Tom Taylor.

² *Monthly Mirror*, 1804.

the King, who used his authority to order Tresham's election. In 1804 the Cabal made a bolder bid for power, and suspended five members of the Council—Copley, Wyatt, Yenn, Soane, and Sir Francis Bourgeois. Then came a time of bitter recriminations, "Concise Vindications," and retorts uncourteous: the King was again obliged to intervene, and by his orders the suspended members were reinstated, and the notice of their suspension removed from the minute book. Opie prophesied that these internal dissensions would be the ruin of the Academy.

CHAPTER XX

PROFESSOR OF PAINTING—AT SOUTHILL—ESTRANGEMENTS

OPIE'S mother died at Harmony Cot in May 1805, aged ninety-two. She kept her faculties unimpaired to the last, and died—as she had lived—surrounded by all the comforts filial affection could provide.

That same year Opie obtained his wish to be professor of painting at the Academy. Fuseli resigned the office on being elected Keeper, and Opie, having presented himself a second time as candidate, was elected unanimously. The laws of the Academy required a new professor to give a course of lectures two winters after his election. Opie, over-zealous, announced his intention to get them ready for the following winter. This, however, proved an impossibility, and they were not delivered until the beginning of 1807.

One of Opie's portraits exhibited in 1805 was a full-length of the juvenile prodigy, William Henry West Betty, known as "the young Roscius," who made his first appearance on the stage of Belfast Theatre at the age of eleven. He appeared in London at the age of thirteen (December 1, 1804), introduced by a prologue written by John Taylor (of the *Sun* and *Records*), and spoken by Charles Kemble. This youthful actor created such a sensation that on one occasion Pitt adjourned the House of Commons in order that the members might have an opportunity to see him act! Opie painted him as "Young Norval," in the play of "Douglas." There are two of these portraits: one at the Garrick Club, and one, bequeathed by Betty's son, at the National Portrait Gallery: the latter hung in such a position that it can only be seen to advantage at the risk of falling downstairs. It is difficult to say which was the picture exhibited in 1805.

Windham's diary (May 31, 1805) records: ". . . Went to

Mr. Boddington's; present, Mr. Sharpe, Lord H. Petty, Ward, I think; Lady Cockburn, Mrs. Hibbert, Mrs. Opie, Mr. Rogers." Opie, apparently, was not among the guests, though it seems a snug little gathering where he would have been in his element. He may not have been in town as it was so soon after his mother's death. Thomas Green in his "Diary of a Lover of Literature," notes that he met him on June 26 (1805): "After dinner," he writes, "went with Ellis to tea at Shee's. Opie called in. He possesses, I think, but a very ordinary mind. Had much political discussion. It is remarkable that all artists and literati have a tendency, more or less, to revolutionary principles." Evidently Mr. Green and Opie disagreed over politics: perhaps the latter was worsted in the debate, and solaced himself with the reflection that his opponent had "a very ordinary mind." On July 2, 1806, Mr. Green entered another interview with Opie in his diary: "Walked to Opie's and viewed his pictures. Opie said he wrote Sir J. Reynolds' Life in Pilkington's account of Painters."

Both husband and wife made a lengthy stay in Norwich this summer, during which Mrs. Opie indulged in her favourite amusement of attending the Nisi Prius Court at Norwich assizes. She had the good fortune to hear Erskine plead in a right-of-way case: one of his last brilliant speeches before he became Lord Chancellor. How Opie passed his time will be seen in the following letter, dated October 7, written after his return in reply to congratulations from Mr. Davies Giddy (Davies Gilbert) on his appointment as professor:

" . . . I have been spending five weeks at Norwich, and parts adjacent, where, through the medium of beef, dumplings, wine, riding, swimming, walking and laughing, I have endeavoured (I hope not unsuccessfully) to lay in a stock of vigour against winter; and my time, I must say, has past pleasantly enough, as in addition to the above mentioned substantial and capital enjoyments, I have occasionally had some agreeable conversation with several not unclever people. . . ."¹

In the same letter Opie expresses a hope that Mr. Giddy's senatorial duties will soon bring him to town. Probably they did, not long after, for a portrait of Davies Giddy, M.P., was shown at the next exhibition of the Academy.

¹ "Opie and his Works," J. Jope Rogers, M.A.

The cheerful tone of this letter appears a proof that in the autumn of 1805 Opie was in good health. A sensible holiday had given him renewed vigour for his work ; by economy and self-denial he had nearly succeeded in amassing the sum that was to render him independent of fashionable caprice ; there was as much work waiting for him as any reasonable man could wish for, and his appointment as professor of painting added prestige to an already well-known name.

No doubt he tried his health severely during the winter. He had eight portraits in the exhibition for 1806, and these do not represent all his work. Opie was not a quick painter, in spite of his large brushes and broad, vigorous manner : we shall see from Robert Southey's letters how painstaking were his efforts to get the desired result.

Early in 1806 Southey visited Norwich and went to see William Taylor, the translator of Burger's "Leonore," in whose library hung a fine portrait of Dr. Sayers by Opie. Southey admired this so much that Taylor, for whom it had been painted, expressed a wish to have Southey's portrait by the same artist as a companion picture, and asked Southey to give the necessary sittings. Southey consented, and wrote from London on April 23 to tell Taylor that he had given Opie a first sitting :

"Had I begun to write to you sooner, I could not have told you that your picture was begun this morning, that I had sat two hours in a very fine velvet chair, and that there my portrait is, looking, Mrs. Opie says, quite alive ; and, if it does, looking very unlike the original, who is but half alive."¹

On April 27 William Taylor replied to Southey's letter. Alluding to the portrait he said : "I thank you for submitting to the ennui of Mr. Opie's velvet chair ; but I hope Mrs. Opie now and then hands you chocolate herself, and talks to you pleasantly."²

Southey had returned to Keswick when he next reported progress. Writing to Taylor on May 27 (1806) he gives an account of his sufferings in the cause of art and friendship :

"I sate five times in the velvet chair, and each time little less than three hours, though the law is satisfied with one hour in the pillory and at the gallows. Opie will perhaps complain ; if he

¹ "Memoir of the late William Taylor," J. W. Robberds.

² *Ibid.*

does, put him in the thirtieth chapter of the book of Proverbs, as the fifth of those things which are never satisfied. You, I hope will like the picture, as every one who has seen it is much pleased."¹ Evidently Opie and Southey held different views of the number and length of sittings necessary to complete the portrait.

Opie must have retained possession of this picture for some reason, as it was not until July 31, 1807, that Taylor wrote to Southey from Norwich: "Your portrait by Opie is arrived. It stands beside me, against the shoor of the chimney-piece, still framed in the box of conveyance. We are all delighted with it; 'tis one of Opie's best likenesses, and in his best manner: to me it has the one fault of having rendered me less content with Dr. Sayers's portrait, by surpassing it in felicity of execution."²

William Taylor valued the two portraits so highly that he specially disposed of them in his will: that of Dr. Sayers he bequeathed to Thomas Amyot, Esq., while Southey's was left to the poet's brother, Dr. Henry Southey.

In the late summer of 1806 Opie and his wife, accompanied by Wilkie,³ paid a visit to Mr. Samuel Whitbread's country house, Southill, near Biggleswade. Mr. Whitbread was a personal friend of Charles James Fox, and one of his most zealous political supporters: both took a prominent part in the movement for the abolition of Slavery, in which Mrs. Opie also was greatly interested. Fox now held office as Secretary for Foreign Affairs under the Grenville Ministry, so credence may be given to a scrap of gossip related by William Taylor of Norwich to Robert Southey in a letter dated June 3: "Opie is soon to be Knighted." We have no other authority for the news, and Fox's death soon after put an end to any hope of political honours, but if Opie's own life had been prolonged some recognition of his position in such an institution as the Royal Academy would most probably have come in due course on his own merits.

They arrived at Southill at three o'clock on Saturday of an unspecified month in 1806, Mrs. Opie wrote to her father. As they were not expected until six, no member of the family was at home to receive them. They were taken to their rooms—which

¹ "Memoir of the late William Taylor," J. W. Robberds.

² *Ibid.*

³ The artist, then just coming to the front.



THE STUDENT.

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“commanded the pretty view at the front of the house, of which a pond, prettily shaded, is an agreeable feature”—and by the time the sandwiches sent to them were eaten Mr. Whitbread and his family had returned from their drive. Opie was carried off by their host in the barouche, while Mrs. Opie and Wilkie went for a walk.

“At six,” she wrote, “we all met at dinner. . . . I need not tell you our dinner was excellent, and French enough to delight me. The dessert consisted of ice, pine apples, and every variety of fruit and wine. The only guests here are Reynolds,¹ Wilkie, ourselves, and Lady Roslyn [*sic*] and her children. After a pleasant evening, Lady Elizabeth [Whitbread]² being much recovered, we retired at eleven, and were summoned to meet the next morning at the breakfast table at nine, that we might get off for Woburn Abbey in good time. We got away a little before eleven, Tom Adkin and Wilkie in a gig, Lady Elizabeth Whitbread, Lady Roslyn, Miss Whitbread, her brother, Reynolds, and ourselves in the barouche and four greys, driven by Mr. Whitbread. The day was only too fine, as its extreme brightness almost made it impossible to gaze on the really pretty country which we passed.”³

The story of this visit to Woburn Abbey, and other drives taken in the neighbourhood, is promised for another letter which is not given by Miss Brightwell, but we read that during their visit some extraordinarily heavy thunderstorms occurred. “Wednesday . . . nine o’clock,” writes Mrs. Opie. “Nobody down but my husband and myself. He is standing under a colonnade, going from the open window at which I am now sitting, enjoying the rolling of the thunder and the forked lightning, which, untired with its tremendous violence last night, has renewed the elemental strife to-day. It reminds me of the storm some twenty years ago which made a tour through the whole country.”⁴ The storm increased in violence until even Mrs. Opie

¹ Probably S. W. Reynolds, who engraved several Whitbread portraits in 1806.

² Wife of Mr. Samuel Whitbread and eldest daughter of the first Earl Grey.

³ “Memorials of Amelia Opie,” Miss Brightwell.

⁴ *Ibid.*

was alarmed and nearly fainted, but she says no more of her husband, whether he braved the lightning under the colonnade or came to the rescue of his frightened wife.

“But no society and no situation, however honourable and however pleasant, could long keep him from his painting-room. . . . Never did I see him so happy, when absent from London, as he was there [at Southill]; for he felt towards his host and hostess every sentiment of respect and admiration which it is pleasant to feel and honourable to inspire. But though he was the object of the kindest and most flattering attention, he sighed to return to London and his pursuits:—and when he had been at Southill only eight days, he said to me, on my expressing my unwillingness to go away, ‘Though I shall be even anxious to come hither again, recollect that I have been idle *eight days.*’”¹

Opie painted several portraits for Mr. Whitbread, but the “eight days’” idleness shows that this was only a friendly visit. Truly he was a most unreasonable man: it is hardly surprising that Mrs. Opie went off to Norwich for a more extended holiday, and remained there until his appealing and despondent letters alarmed her. Then he repented his impatience, and a half-apologetic letter, complaining of sleeplessness, reached her:

“My dearest life, I cannot be sorry that you do not stay longer; though, as I said, on your father’s account, I would consent to it. Pray, love, forgive me, and make yourself easy, for I did not suspect till my last letter was gone that it might be too strong; I had been counting almost the hours till your arrival for some time, and have been unwell and unable to sleep these last three weeks, so that I could not make up my mind to the disappointment. As to coming down again, I cannot think of it; for though I could, perhaps, better spare the time at present from painting than I could at any part of last month, I find I must now go hard to work to finish my lectures, as the law says they must be delivered the second year after the election, and though they have never acted on this law, yet there are many, perhaps, who would be glad to put it in force in the present instance. I had almost given way to the suggestions of idleness, and determined to put them off till another year; but since I have been

¹ Memoir by Mrs. Opie, prefixed to “Lectures on Painting.”

acquainted with the above-mentioned regulation, I have shut myself up in the evenings, and, I doubt not, shall be ready with three or four of them at least. We had a thin general meeting on Monday last, and elected Calcot¹ an Associate of the R.A. Lawrence and Hoppner attended. Thompson was also there, and we were very sociable; but he has not called, nor was there any notice taken, on either side, of our long separation. Pray, love, be easy, and as (I suppose) you will not stay; come up as soon as possible, for I long to see you as much as ever I did in my life.”²

No reason is given for Opie's estrangement from Thomson, but it was evidently of long standing. The fact that they were “very sociable” at the Academy meeting seems to put out of the question any idea that they belonged to opposite factions: had Thomson been one of the old friends who looked askance at Opie's fashionable wife, he would have taken advantage of her absence to renew the old intimacy: it appears likely that Opie's overwrought nerves were to blame. A man leading such an unhealthy life, his mind fixed on one idea, and suffering from sleeplessness, must have been ripe for quarrels.

Mrs. Opie returned home, and her husband applied himself each evening to the preparation of his lectures, after working hard all day in his painting-room. He allowed himself neither rest nor relaxation in the company of his friends: even the necessary exercise of walking, which he had been accustomed to take, was indulged in grudgingly. His savings now reached the prescribed sum: he talked of indulging in the purchase of a horse, and of being able to collect a library of good books which he could study at his leisure, but postponed both until his lectures were completed. Mrs. Opie was given the long-desired permission to increase her expenditure: she was allowed to make alterations and improvements in her own rooms, and prepare to entertain friends in a manner suited to Opie's position and her own ideas of what

¹ Sir Augustus Wall Callcott; elected A.R.A. in 1806.

² “Memorials of Amelia Opie.” (This letter, undated, was arranged by Miss Brightwell under the year 1800; an obvious error, as it must have been written after Opie's election as professor of painting. The election of Callcott as Associate fixes the date as 1806.)

was required from him in the way of hospitality. A serious source of domestic friction was thus removed. She may be forgiven if, in her pre-occupation with household affairs, and the enjoyment of looser purse-strings, she omitted to notice Opie's failing health. Indeed, 1806 appeared in every way a fortunate year, and the promise of 1807 equally so; for Opie had been singled out again for royal favour. He was engaged on a full-length portrait of William Frederick, Duke of Gloucester; who had recently succeeded to the title on the death of his father—the recalcitrant brother of George III, whose love-match with Countess Waldegrave caused such a commotion at Court a generation earlier. Duke William Frederick was himself the victim of a family agreement. Sincerely attached to his cousin, Princess Mary, he was compelled to remain a bachelor in order that little Princess Charlotte, then between ten and eleven years old, should not lack a husband if no better match could be found for her.



PHILIP THOMAS GARDNER, MARGARET FRANCES GARDNER,

CHILDREN OF THE REV. PHILIP GARDNER, D.D.

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CHAPTER XXI

ILLNESS AND DEATH

OPIE'S ambition to excel as a lecturer cost him his life. From September 1806 to February 1807 he had taken no rest, and but little exercise. The first of his course of lectures was delivered at the Academy on February 16. He began by explaining the plan he meant to follow: the art of Painting was to be divided into two branches—Practical or Physical, and Intellectual. The former he should subdivide into four; Design or Drawing; Colouring; Chiaroscuro, and Composition: the latter into two; Invention and Expression. The subject of his first lecture was Design.

Opie's Royal Institution lectures, we are told by Prince Hoare, were "abrupt, crowded, and frequently unmethodical." Inexperience, or perhaps pardonable vanity, led him to display the depths of his professional knowledge before a gay and fashionable audience seeking only to be amused. His second appearance as a lecturer was more successful. He was addressing students and artists, eager to learn, and appreciative of his arguments. Their attention fired his enthusiasm; for Opie's temperament needed the stimulus of sympathy: he profited by former errors, and arranged his thoughts in more orderly sequence. These Academy lectures were described by Prince Hoare as "a mixture of humorous and impassioned sentiment in a strain of clear, natural, and flowing eloquence."

Scandalmongers, noting the improvement, and ignorant of the real cause, did not hesitate to attribute it to his wife's editing. Mrs. Opie took the trouble to deny "in the most solemn and unequivocal manner," that her husband had received the slightest assistance "from any human being" in the composition of his

lectures. She admitted having read parts of those given at the Institution "by herself" before they were delivered, and afterwards reading them aloud to the Bishop of Durham. The four Academy lectures she declared she never saw. Opie read each of them to her as it was finished, and two of them were, she believed, read to Landseer, the engraver (father of three noted sons), and Phillips, the Academician. "Assistance from any one Mr. Opie would have despised," wrote Mrs. Opie with commendable but wasted indignation, "even if he had needed it; as none but the most contemptible of human beings can endure to strut forth in borrowed plumes, and claim a reputation which they have not conscientiously deserved. Such meanness was unworthy a man like Mr. Opie, and the lectures themselves are perhaps a fatal proof not only of his eagerness to obtain reputation as a lecturer, but also of the laborious industry by which he endeavoured to satisfy that eagerness."¹

Prince Hoare also thought it necessary to state that Opie's manuscripts were given into his keeping immediately after the artist's death, and that the lectures were faithfully printed from them.

The accusation of assisted authorship is absurd on the face of it. A man who was noted for close reasoning and originality in conversation, and known to be clever and well read, needed no apologist when it came to the question of his ability to write on a subject so entirely his own. Indeed his letters, few as they are, show an adaptability to the nature of the correspondence; playful, tender, friendly or formal; which should convince the most sceptical of his ability to express his thoughts in writing. The suggestion that he owed anything to his wife is a striking proof of the ease with which feminine literary reputations were made a hundred years ago. His sturdy independence is the most conclusive argument of all: even Opie's fond partiality for his wife's work would not have allowed him to profit by her unacknowledged help.

At the close of this first lecture he had the gratification of receiving compliments from his brother artists. Sir William Beechey and Sir Francis Bourgeois then insisted on escorting him home in triumph to receive further congratulations from his delighted wife.

¹ Memoir by Mrs. Opie, prefixed to "Lectures on Painting."

Opie's face told her that the lecture had been a success before his companions could relate the joyful news: they seemed as pleased as himself. Next morning he complained of having passed a restless night:

"For indeed," he said, "I was so *elated* that I could not sleep."

Three other lectures were equally well received. On February 23, his subject was Invention; on March 2, Chiaroscuro; and on March 9, his last, Colouring. With this his course for the winter ended.

Prince Hoare, who edited the *Artist*, asked him to contribute an article for a given date. Opie refused:

"I am tired," he said; "tired of writing, and I mean to be a gentleman during the spring months; keep a horse, and ride out every evening."¹ A reaction had set in after the long-continued strain of those winter months: all too late, he felt the need of rest. An unfinished paper "On Composition," signed "J. O." appeared in the tenth number of the *Artist*, but this probably represents all that was written of his fifth lecture (undelivered), and not the special article asked for by Prince Hoare. This leaves only one of his headings unaccounted for—Expression: most likely this was never written.

Within a few days after the lecture of March 9, Opie went to see Henry Tresham. On his way home he caught cold:² at first it appeared only a slight indisposition attended by fever. On March 15 and 16 he left his bed to work on a portrait of John Peter Wilson, a lad of sixteen. This was his last attempt at work; no more sittings were given, and the portrait was left unfinished.³

Mrs. Opie does not mention this incident, but it is so highly probable and so in keeping with Opie's devotion to work that it is worthy of credence. The last lecture was given on the 9th: his illness followed within a few days: it was not at first considered serious: what could be more likely than that Opie, in the first stages of a cold or influenza, insisted on rising and going to his painting-room to work on this portrait, and paid forfeit with

¹ Memoir by Mrs. Opie, prefixed to "Lectures on Painting."

² *Annal Register*, 1807.

³ "Opie and his Works," J. Jope Rogers, M.A., p. 179; evidently from the family tradition.

his life? The illness increased with alarming rapidity. In a few days it became evident that he was seriously ill. Dr. Ash and Mr. (afterwards Sir Anthony) Carlisle, were in attendance, but confessed themselves unable to diagnose the disease.

As the news spread, friends and acquaintances hastened to show their sympathy. Neither Northcote, for so many years his friend, nor Thomson, his old pupil, had been on visiting terms with Opie for some months past. Whatever the reasons for this estrangement, all bitterness vanished when they heard of Opie's illness. Northcote came with William Owen to promise that they would use their influence on the Council, of which they were then members, to get permission for Opie to finish his pictures at Somerset House if he recovered before the exhibition opened; hoping thus to relieve his anxiety. Northcote was admitted to Opie's bedside, and Mrs. Opie took it as a sign that her husband was better because he was able not only to discuss the subjects of his pictures with his old friend, but also to criticize some papers on art that had lately been published. She was "led away by the weak and ill-founded, though comforting idea, that, as Mr. Opie's mental powers remained so vigorous and unimpaired, the chance of his recovering his physical strength was by no means at an end."¹

Henry Thomson came with a very generous and practical offer. He suggested that, as soon as his own exhibition pictures were finished, he should complete those that Opie particularly desired to show. Mrs. Opie told her husband of Thomson's offer. With an exclamation of joy the sick man asked that his ex-pupil should be brought to his bedside: this done, he begged Thomson to finish the robes and background in the Duke of Gloucester's portrait, and also a portrait of Mrs. Heathcote as Miranda. Time, however, would not suffice for this, and Thomson was only able to finish the former.

A few hours after his interview with Northcote Opie was delirious. Betty Opie came to share the work of nursing with Mrs. Opie; who was determined not to admit one of the ghoulish hired attendants of the period to her husband's sick-room. Dr. Ash and Mr. Carlisle were in regular attendance; coming three and even four times a day. Dr. Vaughan joined them; and at

¹ Memoir by Mrs. Opie, prefixed to "Lectures on Painting."

last Dr. Pitcairn and Dr. Baillie were called in for consultation : Mr. Cline also attending as consulting surgeon.

Dr. Alderson was unable to be with his daughter during this time of anxiety and trouble ; for his own mother, aged eighty-five, was seriously ill. Mrs. Opie related that the only member of her own family able to be with her was Dr. Woodhouse, the mathematician, afterwards Lucasian Professor of Mathematics at Cambridge ; whose mother was cousin to Mrs. Opie's father. But Dr. Alderson must have come up from Norwich to see the patient towards the end of the illness, for, writing from Norwich on April 10, 1807,¹ William Taylor tells Southey that "Mr. Opie, who has been at the point of death from an abdominal paralysis, which Dr. Sayers thinks may reasonably be classed with the Devonshire colic, and ascribed to the absorption of the lead vapours to which plumbers and painters often fall victims, begins to amend. Dr. Alderson went to London, thought him in danger, advised a change of treatment from cathartic to strongly stimulant, and has, we hope given a good turn to the disorder."² Southey had evidently heard later news when he replied to this letter on April 13, for his only comment was :

"Poor Opie !"

We have no record of the physicians' opinion after consultation. All we are told is that it was "a slow, consuming illness" ; the nature of which they were apparently not able to determine : the *Annual Register* called it "an inflammation in the brain."

His was :

"A fiery soul, which, working out its way,
Fretted the pigmy body to decay,
And o'er-informed the tenement of clay."

On the day appointed for the delivery of pictures at Somerset House, Thomson brought the portrait of the Duke of Gloucester to Opie's bedside for his approval. Delirium had set in, but the sight of the picture recalled the artist's wandering fancies. He commented on the painting, and on Thomson's share in it, with clearness and judgment.

¹ Opie was already dead when this was written.

² "Memoir of the late William Taylor," J. W. Robberds.

"I think there is not colour enough in the background," said Opie.

Thomson agreed; added more colour, and brought it into the room again. Opie looked at it with a satisfied smile:

"It will do now. Take it away—it will do now. Indeed, if you can't do it, nobody can."

The lucid interval was quickly over, but the dying man's mind continued to dwell on the art he loved so well. In fancy he was painting, always painting; and with an imaginary brush he worked on the visionary canvas before his mind's eye, feebly and ever more feebly, until at a few minutes before four o'clock on Thursday, April 9 (1807), the tired hand gave up its task, and fell: stilled by death.

"The toil or difficulties of his profession were by him considered as matter of honourable and delightful contest; and it might be said of him, that he did not so much paint to live, as live to paint." So wrote Northcote; his friend and rival. Lonsdale feared to tell him of Opie's death: probably thinking of the added poignancy of the loss, after so long an intimacy, just when the breach between them had been healed. The queer little painter heard the news with philosophic calm: his reply was characteristic:

"Well, well," said he, "it is a very sad event, but I must confess that it takes a great stumbling block out of my way, for I never could succeed where Opie did."¹

The Academy catalogue had evidently gone to press when Opie died, for his pictures are not described "by the late," as was usual after the death of an Academician: his name, however, was omitted from the list of members.

No greater proof can be given of the esteem in which Opie was held than the sympathy roused by his illness and death. Anxious inquiries were made at the door, not only by acquaintances and friends, but by strangers. More active sympathy was shown by those who had known him personally. Thomson "with affectionate solicitude," shared Mrs. Opie's exertions and anxieties. Prince Hoare remained with her until all hope was gone, and to his "well-timed, though unsolicited interference" Mrs. Opie stated that she owed, "under circumstances as *difficult* and *delicate* as they were agonizing and overwhelming, the support and sanction of Sir John

¹ "Century of Painters," Redgrave.

St. Aubyn's presence and advice." The "difficult and delicate" circumstances to which she alludes may be the post-mortem which was held: presumably because the doctors were not satisfied with regard to the cause of death. If Mrs. Opie opposed this on sentimental grounds, who more likely to overcome her scruples than Sir John; whose social position, and continuous patronage of the dead artist, gave him a double claim to act as her adviser?

In 1807, Socialism and the Smart Set had not combined to cheapen the aristocracy: the widow found a solace for her grief in thinking that she had been sustained during a most trying ordeal by the company and condolences of a baronet.

Prince Hoare gave the result of the post-mortem, but only in a vague and unsatisfactory manner:

"The symptoms of his disorder were extraordinary. On dissection, the lower portion of the spinal marrow, and its investing membrane, were found slightly inflamed, and the brain surcharged with blood; with other accordant appearances, constituting a case of most rare occurrence in the records of medicine."¹ Betty Opie used to relate that at the post-mortem they found "a bladder on the brain." As the *Annual Register* for 1807 justly reports: ". . . In truth, there was that uncertainty as to the nature of his complaint, that it may be affirmed that medicine had not its fair chance. . . . Opie, and his style, are equally lost to the world."

At the beginning of the nineteenth century medical knowledge was vague and unscientific. Many diseases now well understood were then unclassified. Rather more than sixteen years after Opie's death Dr. Baillie himself fell a victim to laryngitis because so little was known of its nature and treatment. The physicians of that day were apt to describe any illness marked by delirium and a high temperature as "inflammation of the brain": a confusion of cause and effect. The accounts of Opie's illness are so vague, and the report on the post-mortem is so fragmentary, that modern medical science can only hazard a guess as to the nature of his illness. No mention is made of the kidneys and their condition at the post-mortem: Bright's disease had not been discovered at the time, and one theory is that Opie's declining health, alluded to in his letter to Mrs. Opie the previous autumn, may have been due to kidney trouble ending in uræmia. The lead

¹ The *Artist*, no. vii.

poisoning suggested by Dr. Sayers is feasible; for that also, either in an acute or chronic form, might lead to brain trouble. Betty Opie's "bladder," taken in conjunction with the complaint about his eyes made by her brother during his visit to Paris in 1802, would have opened up another possibility—that of a slow-growing cystic tumour, with early optic neuritis—had it not apparently been of a very transitory nature. We must be content to leave the cause of Opie's death in the same uncertainty in which we found it unless at some future time fuller particulars can be discovered in a forgotten diary or the case-book of one of his medical attendants.

The sympathy of doctors and surgeons, and their acknowledgment of Opie's position as a leading Academician, took the form of a refusal to accept fees for their professional services. Dr. Ash seems to have been rather popular with artists and authors, as his name is found in sundry memoirs of the time. Mr. Carlisle had, of course, as an old Academy student, special interest in such a case: his own election as professor of anatomy at the Academy was to follow a year later: he was of the party holding the opinion that historical painters and sculptors had no need for a minute knowledge of anatomy. Dr. Vaughan, who evidently came out of friendly sympathy, is difficult to identify, unless he was Charles Richard Vaughan, who, after holding a travelling Radcliffe fellowship, deserted medicine for diplomacy. He returned to England in 1806, so this theory is at any rate within the bounds of probability.

The consultants were leading men of their day. Dr. Pitcairn, who was in great repute as a physician, had his country house, with five acres of botanical gardens, in Upper Street, Islington! He attended Holcroft, to whom he "behaved very kindly": the patient's diary shows that in this case also he seldom took his fees. The Pitcairn ward at St. Bartholomew's serves as a reminder that he was treasurer to the hospital. Dr. Pitcairn was himself in bad health through a fall from his horse when he attended Opie: two years later the handsome physician, whose good stories had so often delighted his special friends, was dead.

Matthew Baillie, who was with Pitcairn at Opie's bedside, succeeded to the former's practice and gold-headed cane. Brother to Joanna Baillie, nephew to William Hunter, and himself an



A PORTRAIT.

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exceptionally clever man, he was the most celebrated physician attending Opie; he was a man noted for his skill in diagnosis, and one of the pioneers in pathology. Throughout his professional career Baillie had to maintain a constant struggle to keep a feeble body in fit condition to withstand the strain of his restless mind and ceaseless activity: his kind heart and generous nature adding to the already heavy burden of professional duties by afflicting him with remorse when he waxed irritable under the provocation of tiresome patients. One day, a prolix lady, whose indisposition did not extend to that evening's amusements, tired his patience sorely. He succeeded at last in getting out of the room, only to be called back:

“Doctor, may I eat some oysters after returning from the opera?”

Dr. Baillie's patience suddenly failed him:

“Yes, ma'am; shells and all.”

History does not relate if this was one of the cases in which his sensitive conscience led him back again later in the day to make amends for sharp speeches he had been betrayed into by overwrought nerves.

Surgery also was represented by one of the best surgeons of his time, for the name of Cline is still venerated in the profession.

The old school of medicine was passing away when Opie lay ill in Berners Street. The red cloak and wig of the last century had gone: the gold-headed cane was soon to vanish. Dr. Pitcairn carried one of historic associations. Dr. Radcliffe (on whom Prior wrote a witty epigram)¹ took it to Court when he was appointed physician to Princess Anne in 1686, and onwards until, as Queen, she lay dying, and he gave his own ill health as the excuse for non-

¹ “I sent for Radcliff; was so ill,
That other doctors gave me over:
He felt my pulse, prescribed his pill,
And I was likely to recover.

But when the wit began to wheeze,
And wine had warmed the politician,
Cured yesterday of my disease,
I died last night of my physician.”

Dr. Radcliffe had a reputation for wit and intemperance: he was elected M.P. for the town of Buckingham in 1713.

attendance. He survived his royal patient two months, and then the cane served as a symbol of professional dignity to Dr. Richard Mead: later on it went again to Court when he became physician to George II. With increased prestige from the reputation of Mead it passed on at his death to Dr. Askew, who, in turn, handed it down to Dr. Pitcairn. The coats of arms of its four possessors ornamented the golden crutch when Opie died. Soon another was added, for Pitcairn bequeathed it to Dr. Baillie. By the time the latter died, in 1823, the old order was so far changed that the cane had become valuable as a relic rather than as an outward sign of the physician's dignity. Instead of passing on to a sixth generation of practitioners, it was presented by Mrs. Baillie to the College of Physicians.

CHAPTER XXII

A FUNERAL PAGEANT—OPIE'S ART—HIS MESSAGE

YEARS earlier, John Opie, young and sanguine, said to his sister on the occasion of a great artist's funeral: "Aye, girl! and I too shall be buried in St. Paul's." Mrs. Opie gave to this remark the weight of a sacred charge, and determined that her husband should be laid by the side of Reynolds. There seems no evidence of any official invitation to bury him there, but her avowed intention may have anticipated this: Opie's reputation stood high enough to gain him the honour of a resting-place in the Cathedral without depending on his wife's influence.

Sir Joshua's funeral had been a great pageant; as was only right in the case of the first President of so highly privileged an Academy, under the direct protection of the King. The expenses were borne by the Academicians: the bill amounted to £588 14s. 6d., of which £67 9s. represented the cost of bands and leather gloves for the servants, and £44 7s. 5d. the amount of burial fees at St. Paul's.¹

In Opie's case the cost could not have been much less, and yet it is evident that the expenses were defrayed by his widow; for there is no mention of a subscription, and such an additional mark of esteem would undoubtedly have been mentioned by Mrs. Opie. "*I bless God that I was able to bury him there,*" she wrote, emphatically, in his Memoir—"Nor shall I ever cease to remember with gratitude and satisfaction the long and honourable procession which attended him thither." The service done by funeral reformers in establishing the fact that a widow's sorrow is not to be measured by the extravagance of her outlay on these

¹ "Eight Friends of the Great," W. P. Courtney, p. 28.

last sad offices, can only be properly appreciated by recalling vanished conventions.

Mrs. Opie and Betty had endured a most trying ordeal. Nearly a month of anxious nursing must have seriously affected their own health, yet from April 9, when Opie died, until the funeral, which did not take place until the 20th, they had to remain in the seclusion of a darkened house ; surrounded by all the accessories of woe a barbarous custom could suggest to keep their lowered vitality from recovering tone. Even the door-knocker must be muffled in flannel, and it would have been indecorous beyond words to enter the widow's presence without assuming a look of chastened sorrow.

Meanwhile John Opie, at rest from his labours, held state in a chamber hung with black and lit with candles of yellow wax placed in sconces round the walls. His old friend John Penwarne assumed charge of the funeral arrangements. The cards of invitation were sent out in his name, bidding the friends assemble at the house at eleven o'clock. Mr. Rogers reprints one of the cards (p. 47), but he does not say if it was decorated with death's head and crossed bones, hour-glasses, and other customary reminders of mortality in addition to the deep black-edged border. His memorial cards, bearing a design by R. Smirke of two figures mourning over a coffin, were engraved by A. Raimbach.

On the day of the funeral, mutes took up their posts at the front door, and stood there in attitudes of dejection. The mourners as they arrived were regaled with wine and cake : when Sir Joshua was buried, each coachman was allowed a shilling for drink money. At one o'clock the procession started.

At the head walked, two by two, six mutes ; with black staves and hat-bands. Then the undertaker, on horseback, followed by eight more horsemen (two conductors, four cloak men, and two more conductors) riding two by two. After them came a funeral banner or "State lid" of ostrich feathers, carried by a mute, with a page walking on either side : it preceded the hearse, crowned with ostrich feathers, "supported right and left by Marshal-men, in deep mourning, and drawn by six black horses." Three mourning coaches, each with its six black horses, followed the hearse : these held the pall bearers and chief

mourners.¹ Then came twenty-seven more mourning coaches, each drawn by two horses, "filled by eminent artists and friends of the deceased," and behind these was led the coach of his Highness the Duke of Gloucester: twenty-nine other coaches, all with the blinds drawn, belonging to various noblemen and gentlemen who had chosen this means of showing their esteem for the dead painter, brought up the rear.

Never since the funeral of Reynolds had such a gathering of artists assembled to do honour to one of their number. Benjamin West was there as President of the Academy, and Fuseli as Keeper; Soane attended as professor of architecture. Northcote, half jealous, half admiring, was here to see the last of his friend: Sir William Beechey and Sir Francis Bourgeois, who had rejoiced so recently over Opie's success. Flaxman came, and Henry Bone, the enameller: queer old Nollekens rode in the same coach as Hoppner and Louthembourg.

Following in the funeral train of the son of a village carpenter, came another and greater artist who had risen from the ranks: Joseph William Mallord Turner, the barber's son, a comparatively recent recruit to the ranks of Academicians, had a seat in the twelfth coach.

Of the physicians and surgeons who had gathered so recently in consultation over the dying painter, only Mr. Carlisle attended in person: no doubt his colleagues were represented by their empty coaches. Several other doctors came, though, and Sir William Blizard, President of the Royal College of Surgeons, was there to pay a last token of respect to the artist who had painted his portrait two or three years earlier. Needless to say that

¹ Two accounts of the occupants of these coaches are given: the first gives the names as "the Earl of Carysfort, Lord De Dunstanville, Earl Stanhope, Sir J. Leicester, Sir J. St. Aubin [*sic*], Mr. West, Mr. Smith, Mr. Whitbread, Mr. Hoppner, Mr. Owen, Mr. Favill [*sic*], and Mr. Shee." The second gives the occupants of each coach: "First coach: pall bearers, Sir John St. Aubyn, Sir J. Leicester, S. Whitbread, Esq., M.P. Second coach: pall bearers, Hon. W. F. Elphinstone, Lord De Dunstanville, William Smith, Esq., M.P. Third coach: Chief mourners, Mr. Alderson, Dr. Woodhouse, Mr. Henry Thompson, Mr. J. Penwarne": this is more likely to be correct. Probably the noblemen mentioned in the first list but not in the second sent their carriages.

Norwich was well represented : Mrs. Opie had some reason to feel satisfied with the response to her invitations.

At Temple-Bar-gate two City Marshals on horseback, in full uniform with black sashes, were awaiting the procession, and from thence to St. Paul's they rode immediately before the ostrich-feather banner carried before the hearse. Arrived at St. Paul's, the coffin was removed from the hearse and taken to the choir : the pall being supported by those who had ridden in the two first coaches.

They laid him to rest in a vault near that containing the body of Reynolds : on the coffin-lid was engraved :

JOHN OPIE, Esq.
Royal Academician
and
Professor in Painting
Died April 9, 1807
Aged 45 years.

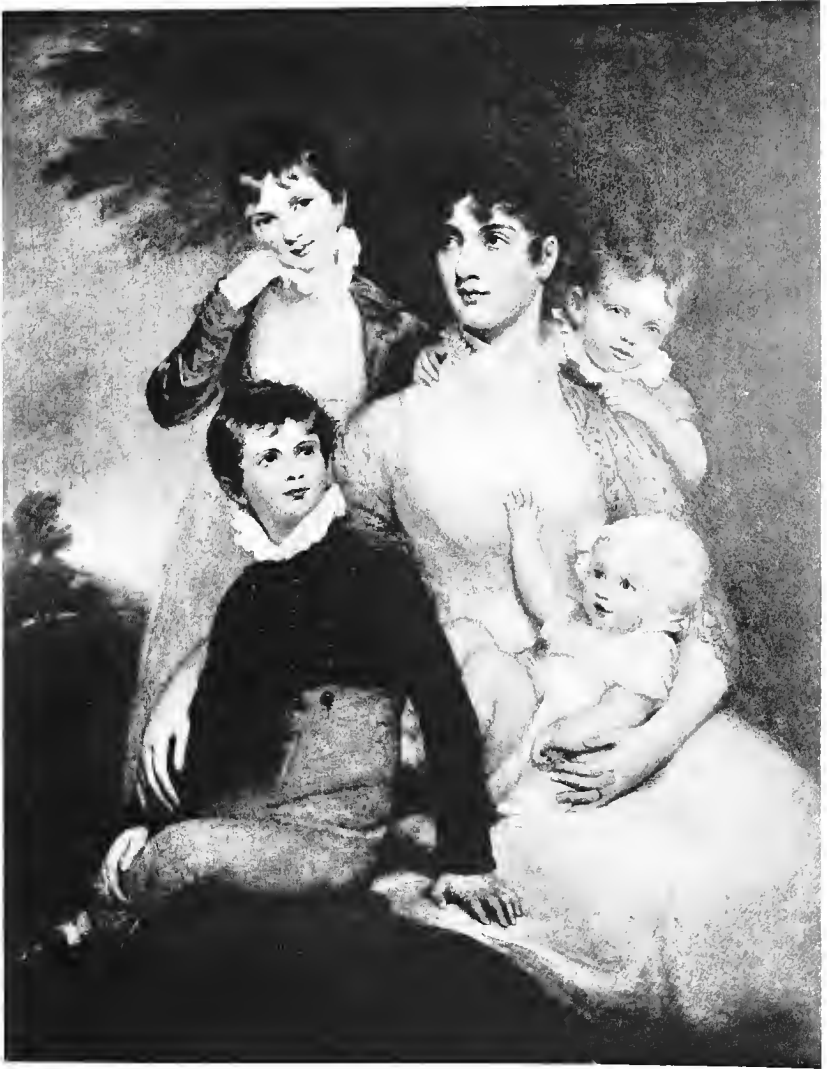
As a Royal Academician he had become a reputed esquire, but does not appear to have applied for arms. In fact he never made any pretensions to gentle birth, and never shrank from confessing his lowly origin. Mrs. Opie said that she never heard of his mother's descent from the Tonkins of Trevaunance until she read Prince Hoare's memorial article in the seventh number of the *Artist*. Opie's restraint in fashionable society was not due to false shame of birth, but doubt of his ability to satisfy a higher standard of refinement than his own.

Let us hope that Mrs. Opie never heard of an unfortunate blunder, due, no doubt, to her lavish hospitality at the funeral. After the ceremony at St. Paul's, the chief mourner, her cousin, Mr. Robert Alderson, Recorder of Ipswich, was sought out by the undertaker :

"Oh ! Mr. Alderson," exclaimed the agitated master of dismal ceremonies, "I am sorry to say that we have placed Mr. Opie's coffin the wrong way. Shall we change it?"

By a sad irony of Fate, the dead artist's chief mourner disliked him exceedingly :

"Oh, Lord, no !" he replied. "Leave him alone ! If I meet him in the next world walking about on his head, I shall know him."



LADY WARDE AND HER CHILDREN.

By permission of the owner, Colonel Warde, M.P.

For Opie, unconventional in life, this departure from convention in the death attitude seems of little moment. The story is of more interest as offering a possible explanation of the artist's reluctance to stay in Norwich for any length of time. Amelia Alderson's family and friends might have outwardly accepted her choice of a husband, but a sensitive man like Opie must have discerned their unfavourable criticism, no matter how carefully it was concealed.

The last pictures Opie painted were a full-length portrait of the Duke of Gloucester, finished by Henry Thomson; a portrait of Mrs. Coxe; one of Mrs. Heathcote, as Miranda; and a head taken from this, but differing from it in features and drapery. This study of a head of Miranda, bespoken by Mr. Lyster Parker, but given up to his relative Sir John Leicester because he so greatly admired it, was the last *finished* picture: Mrs. Opie thought it was also "perhaps the most spirited as well as the most beautiful female head that he ever painted." If we are to credit the statement that Opie worked on a portrait of John Peter Wilson on March 15 and 16, these were his last working days, but we cannot expect the painting to be up to his usual standard. Several other unfinished portraits were also in the studio: either because Opie had tired of his ungrateful task and delayed working on it, or from press of other commissions. The beautiful group of Lady Warde with her children is said to have been completed after Opie's death, as far as some of the accessories are concerned, by his wife. Mrs. Opie certainly had some skill in making profile sketches, a talent she exercised freely for the benefit of her friends. She may have painted in oils also: Mr. W. F. Fraser-Tytler has a picture on panel of a lady reading by lamp-light, reputed to be painted by Amelia Opie; a coincidence which appears to be corroborative evidence. A picture by Mrs. Opie, "The Neglected Lesson," sold at Christie's on January 12, 1889, for £2.

Six pictures, all portraits, were sent in to the Academy exhibition: Lord Lowther; Sir Daniel Williams; the Duke of Gloucester; Mrs. Cary of Torr Abbey, Mr. Dingwall, and the Rev. Samuel Parr. The *Literary Panorama* of September 1807 said in a criticism of his recent portraits, "Some of these are almost alive . . . His portraits of Holcroft, of Tresham, and that of Mr. Dingwall almost breathe."

Opie died within a month of completing his forty-sixth year : that is to say in the full vigour of mental power. Sir Joshua left his work all done ; even had he not become blind, he could not have added to his repute : with Opie it was different. How can we measure the heights he might have attained had he lived another ten years ? “Others get forward by steps, but that man by *strides*.”

Out of those forty-six years, fifteen had been spent in the seclusion of a remote country village : a boy possessing strange cravings he was unable to satisfy until the coming of an interpreter. For five more years he lived under the influence of a man who believed that the surest means of attaining fame and fortune was to accentuate the clownish coarseness of his pupil's manners. The next seventeen were passed in a Bohemian atmosphere ; friends and critics alike agreeing that Opie's early education unfitted him for depicting anything but the coarsest type of female beauty. It was not until nine years before his death that he was brought under the influence of a refined gentlewoman : taught by his deep and sincere love for her to cultivate a code of manners hitherto unknown to him : learnt through her to see not only surface loveliness, but the more subtle and evanescent beauty of the soul. He had just shown his ability to profit by this teaching when he died.

And for what—ambition ? He had attained nearly to the highest rank in his profession : there was no need to toil unceasingly, and neglect wholesome recreation and health-giving rest. Money ? Undoubtedly his desire to be independent of “the slings and arrows of outrageous fortune” was a weighty reason for industry, but not for slavery ; he had, we are told, amassed (or nearly so) the coveted sum : not a very large one, though it may have seemed immense to a man who had seen his parents bring up a family on a carpenter's weekly wage. Opie died intestate. His widow took out letters of administration the following October ; the “Goods, Chattels and Credits” being sworn at £10,000. (Northcote's personal estate was proved under £25,000.) In August 1854, after Mrs. Opie's own death, £2,000 was added for “Administration for Goods remaining” : no doubt the value of some pictures she retained during her lifetime. With the exception of these, Opie's pictures were sold by auction in May 1807, and

realized £1,386 : this sum was, of course, included in the value of his estate.

Is it possible that a man whose thirst for gold was satisfied when he had saved £10,000, and whose personal desires were limited to a horse and a library, would be in such haste to get rich that he must kill himself with over-work in the prime of life ?

So, while admitting that Opie was ambitious, and that he frankly intended to render himself independent of public caprice, we must find some stronger motive for his excessive zeal. The truth seems to be that he carried industry to such an extreme that it became almost a mania. He was driven by the fury of work. Beginning with an ardent love for his profession, and a desire to achieve distinction in it, he allowed his devotion for art to engross him so completely that at last he defeated his own object. Can it be denied that Opie would rank higher as an artist if his pictures were reduced by half ? We have the story told by Northcote in evidence of a disastrous result of Opie's over-anxiety and nervous attempts to improve an already fine effect : there were doubtless many similar instances of pictures spoiled by working with jaded eyes and tired brain. Disappointments such as these probably account for his attacks of despondency, during which he would throw himself down on the sofa in his wife's sitting-room with the exclamation, " I am the most stupid of created beings, and I never, never shall be a painter as long as I live." If he had kept to the habit, mentioned in one of his letters to the Rev. John Owen, of riding out regularly ; had let his brain lie fallow now and then, content with storing impressions ; the average level of his work would have been higher, and his originality of mind might have extended to greater variety in the choice of backgrounds.

It is strange how such a conscientious man sometimes spoilt a portrait for want of a little patience in finishing, especially with regard to the ears, a detail he had little regard for. These coarser portraits, evidently either represent those of the unsatisfactory sitters Mrs. Opie mentions, or some which he painted for less than his usual fee ; putting as little work as possible into them after securing the likeness : truth compels an admission that the latter theory is far from improbable.

But even in his coarser works there is a breadth and power that marks the hand of a master, and at his finest he is very great

indeed. A good Opie makes its presence felt in a room or gallery. There is something uncanny in the way it compels attention. Everything about it is subordinate to the face, and that stands out from the dark, shadowy background—no ideal, but the living image of a man or woman; in all the original's strength or weakness: self-revealing, and sometimes self-accusing. Opie is said to have wanted imagination: to have painted the outward aspect faithfully without going deeper. Two portraits by him hang in an old ancestral hall: an elderly husband and his young wife. There is grim tragedy of the bloodless, heart-breaking kind in the hard eyes of the old man, and the close-shut, thin-lipped mouth: his very attitude tells a tale of dogged obstinacy, and the hands beneath the sleeve-ruffles were not painted from a stranger, we may be sure; they bear out the tale of his lips and eyes, and the carriage of the head, too well: a hard man—inflexible, cold, and narrow. Now for the wife. She must have forgotten the painter's eyes were upon her, or Opie had the insight generally denied him. The portrait represents a young woman with some pretensions to beauty, though a trifle thin perhaps. The most arresting fact about it is the pathetic droop of head and figure, the hopeless sadness of eyes and mouth: taken in conjunction with the other portrait we have no need to pry into family records to find out that the marriage was an ill-assorted one.

That is one of the chief characteristics of Opie's work. His people interest you. They are flesh and blood personages. If they are less graceful and attractive than portraits by Gainsborough and Lawrence, they are more real. You can like or dislike them, wonder over their possible histories: Opie's men and women not only live on the canvas themselves, but the man who painted them has left some of his own strong personality there. He has had his imitators, some not unsuccessful, but if they copied his manner they could not achieve his virility and single-mindedness; nor that subtle quality to be found in the work of every great artist, which is beyond imitators because it is of the man himself.

Taking Opie's desire for knowledge into consideration, and the known fact that he experimented largely with pigments, it is strange that his pictures have stood the test of time so well. A network of cracks, due to the excessive use of bitumen, disfigures some of his backgrounds; in a few cases the paint has

run, suggesting the tallow Haydon accused him of using ; others have faded in places—though this change is not so marked as in some of Sir Joshua's canvases, nor have Opie's peeled like his. This seems as if the younger man was more cautious in his experiments. There is a curious fault in more than one picture—a disproportionately long forearm. It appears probable that Opie painted in the arms from a model having this natural defect.

With regard to the anachronisms of costume and accessories in historical pictures, Opie was neither better nor worse than his contemporaries. Accuracy of detail or congruity of drapery did not trouble the artist of his time ; the public did not wish for, nor would they have understood and appreciated, such niceties. Our modern regard for antiquarian truth revolts against this odd jumble of periods : we could enjoy some eighteenth-century pictures so much more under a different title. So, although it is rather a shock at first to find that Hannah, having lost Eli somewhere, landed in America with little Samuel as "Lady Hamilton and Child" (a title to which she certainly has no legal claim) ; still her maternal thoughtfulness in clothing Samuel for the voyage, and the charming picture they make, wins forgiveness even if—to be in keeping with her alias—she had to exchange the Temple background for one suggesting foliage. What became of Eli is unknown : perhaps he is enjoying an old-age pension, or has found a home as "an aged beggar."

These dual personalities have made the work of preparing the list of pictures doubly difficult. Many portraits are sold unnamed, either privately or by auction, often with no clue to the previous owner. Some of these no doubt are unavoidably anonymous, because the identity of the person represented is lost ; others because, unfortunately, the tenant for life of a family portrait is tempted to dispose of it without the consent of other members of the family. In either case the impossibility of avoiding duplicate entries can be understood. The "lady in white" is a hardened offender in this respect. Does she wander through the sale-rooms seeking vainly for a permanent hook from which to display her charms, or is she one of a large family of sisters ? Portraits of the artist by himself were distractingly difficult to class : so were those of Mrs. Opie, but in a lesser degree. Taking into consideration these uncertainties, and that some of the pictures

mentioned by Mr. J. Jope Rogers remain unaccounted for, the total number of pictures of each class painted by John Opie given at the end of Appendix C can only be taken as approximate.

Schools of painting have their day and pass into disrepute for some other and newer cult. Romantic, Naturalistic, Pre-Raphaelite, Impressionist, and Post-Impressionist come and go: the true in each remains to be added to the heritage of the ages; the false perishes. John Opie, the truth-lover; a man in advance of his own artificial age; is only half understood now. Men of less rank as artists have had exhibitions devoted to their works in recent years: why not he? Then the last lingering prejudices and misapprehensions would be dispelled: Opie has been maligned too long as a painter of "pitchy canvases" and ugly women; it is time that the value of his share in the work done by the British School should be understood. Nor ought we to forget his lofty conception of the artist's life. John Opie served Art with a whole-souled devotion, and warned the Academy students that they must do the same or give up all idea of excelling as artists.

"Strait is the gate and narrow is the way that leads to excellence, and few there be that find it. True as this undoubtedly is in all cases, in no instance will it be found so applicable as the present; for in no profession will the student have so many difficulties to encounter—in no profession so many sacrifices to make—in no profession will he have to labour so hard, and study so intensely—and in no profession is the reward of his talents so precarious and uncertain—as is lamentably proved by every day's experience, and by every page of history.

"Let me not be told that, by such assertions, I am raising obstacles and throwing obstructions in the paths of men of genius, for to *such* obstacles act as a stimulus; what quenches others gives them fire; and I am confident a knowledge of the truth will in the end equally benefit the art and the artist. Should any one be discouraged by it, I will say to him, I have rendered you an essential service; you will soon find some other situation better suited to your talents. But to those who can, undismayed, look all the difficulties in the face; who have made up their minds to conquer; who are ready to sacrifice their time, their ease, their pleasure, their profit, and devote themselves, soul and body to the



"LADY HAMILTON AND CHILD."

APPARENTLY PORTION OF THE PICTURE FORMERLY KNOWN AS "SAMUEL AND ELI."

By permission of the owner, R. Hall McCormick, Esq., Chicago.

art,—in short, who cannot be restrained from the pursuit of it; to those I will say, You alone are *worthy*, you alone are *likely* to succeed: You give the strongest proofs that can be obtained, of possessing all the necessary requisites, and there is every probability that you will do honour to your art, your country, and yourselves; for nothing is denied to persevering and well-directed industry.”¹

¹ “Lectures on Painting” (Lect. I, “On Design”), J. Opie, R.A.

CHAPTER XXIII

MRS. OPIE

SEVERAL of Opie's old friends paid a tribute to his memory by contributing articles for a memorial number (No. VII.) of the *Artist* which appeared on April 25, 1807. Prince Hoare, as Editor, wrote a short memoir; Benjamin West, P.R.A., a critical article on Opie's work; Northcote, James Boaden, and Mrs. Inchbald, appreciative notices of his mental and moral qualities; and M. A. Shee some verses on the same subject.

As a token of esteem for a friend cut off in his prime it was all that could be desired; but it was not so satisfactory from the biographical point of view. Prince Hoare's memoir was chiefly confined to an account of Opie's boyhood: his life after he came to London was almost wholly ignored. The plan pursued led to much repetition: we should have learnt more of Opie by a consecutive narrative, but Mrs. Opie had undertaken to write a memoir, and it was possibly felt that the matter should be left to her.

In 1809 Mrs. Opie's memoir of her husband appeared; prefixed to his lectures. The volume, which was published by subscription, included also reprints of the memorial number of the *Artist* and Opie's letter to the *True Briton* on the subject of a naval memorial. Unluckily for admirers of John Opie's work who would have liked a good biography of the artist by one so well able to supply the facts, Mrs. Opie thought it her duty to write a mingled eulogy of her husband's virtues and denial of his faults; the biographical fragments being tantalizingly few and far between. Neither praise nor apology escaped without contemporary criticism. "Dead angels are common enough (*vide* Mrs. Opie's life of her Husband . . .), but living ones are scarce indeed," was the cynical comment of Mary Russell Mitford in a letter to her father on

March 17, 1810.¹ Sir James Mackintosh also had objections to offer, but his were based on her defence of wifely duty—"Whatever were the faults of Mr. Opie, admitting that I was aware of them, it was not for me to bring them forward to public view. . . ." He disagreed entirely with this: Mrs. Opie should have been "absolutely silent, or, with an intrepid confidence in the character of her husband, to have stated faults which she was sure would have been 'dust in the balance,' placed in the scale opposite to his merits."² So far as can be ascertained now, these faults were no more than the shortcomings natural in a man of his class, which, as Sir James stated, were of little weight against his fine natural qualities.

Opie's lectures have been reprinted several times. In 1832, together with his letter on the Naval memorial, as an appendix to the "Library of the Fine Arts," Vol. IV; seven years later the lectures alone were included with John Kennedy's "Thoughts on the present state of the Fine Arts"; and in 1848 they were republished by Bohn in one volume with those of Barry and Fuseli.

Mrs. Opie returned to Norwich soon after her husband's death and resumed the management of her father's household. The next three years were spent in retirement, solaced by the work of collecting and publishing her poems and Opie's lectures.

But so pleasure-loving and vivacious a temperament could not long be kept under, and in the spring of 1810 Amelia Opie found her way back to the gay world—her zest for pleasure all the keener for the enforced seclusion of those years of early widowhood—reaching London in time to enjoy the excitement of finding peaceful Hanover Square occupied by artillery, Sir Francis Burdett's house barricaded, and himself under arrest on a Speaker's warrant, committing him to the Tower on a charge of scandalous libel against the House of Commons.

For some years after this Amelia Opie took a prominent part in the life of social and literary London. She was still very attractive, though stouter than when she married; some said that during middle life her appearance inclined to coarseness. But her beautiful voice was as sweet as ever; her eager enjoyment of life as marked

¹ "Life of Mary Russell Mitford," A. G. L'Estrange.

² "Life of the Rt. Hon. Sir James Mackintosh," edited by R. J. Mackintosh.

as in girlhood. After each London season she would flit back to Norwich, finding endless diversion there during the Assizes, when she was a regular attendant in the Nisi Prius Court, following the progress of each case with breathless interest. She was seldom to be seen in the Criminal Court, because of a reluctance to hear judgment passed on the unhappy culprits.

Mrs. Opie's social experiences brought her into touch with every notable character of her time. Lord Erskine discussed his speeches with her; she knew Brougham well, and George Canning in his boyhood. Tom Moore sang duets with her; she felt, without capitulating to, the deadly fascination of Byron. The eccentric Countess of Cork specially favoured her; Mrs. Opie was a welcome guest not only at her "blue," or literary, parties, but also at the "pink" exclusive ones. She dined with Lydia White, "nineteen times dyed blue;" knew the mystic significance of a lighted lamp over the door of the Misses Berry's house in Curzon Street; Madame de Staël bored her with praises of Bernadotte. Her good advice was given to wayward, half-crazy Lady Caroline Lamb; her sweet voice charmed blind Lady Sarah Napier—once, as beautiful Sarah Lennox, the pawn advanced by Fox in the hope of giving check to Bute's King. She met Humboldt, who led her, in fancy, to Peru and Mexico: "so full of information, and so simple in his manner of giving it."

On Sunday mornings Mrs. Opie was at home to her friends, who, as she proudly told her father, "chiefly came in carriages." These succeeded each other so quickly that the neighbours' servants inquired of her own what was to be *seen* at No. 11. He (for it was the day of pages and footmen, before Thackeray's satires took effect) replied "a lady."

"What, is she ill?" they asked.

In 1814 Mrs. Opie began to show signs of a curious psychological change. The London season that year was a very gay one. The Peninsular War ended in 1813, leaving Wellington free to enter France; Paris had been taken by the Allied armies; Louis XVIII was for a time at least established on the throne of France, and Napoleon had retired to Elba. The Czar of Russia, the King of Prussia, with sundry minor royalties, Wellington, and Blücher were in London. A grand ball was given in their honour at White's; the arrangements for which were marred by undignified

attempts on the part of the Prince Regent to exclude his wife, and equally foolish threats on her part to attend—"weak vixen," Mrs. Opie called her. There was a grand gala night at the opera for the Royalties, and all London went mad with excitement. Mrs. Opie was as keen in her enjoyment of life as ever. A previous engagement kept her from the opera, but she went to the masked ball given to the Duke of Wellington, wearing a pink domino (made long and high to more effectually disguise her) over "full dress, but no train, and high feathers," so that she might remain masked until she was tired—and had fully mystified her friends—when off would come the domino and the handsome "wreath of white satin flowers worked upon net," given her by Lady Cork as a trimming for the bottom of her dress, could be displayed. At forty-five Mrs. Opie was as fond of finery as when she captivated John Opie in her jaunty little bonnet with its blue feathers. Her personal charm was the same: who but Mrs. Opie could have wheedled the constables guarding the steps of the Pulteney Hotel so effectually that she was allowed to enter the hall and bribe the porter into according permission to wait there until the Emperor returned from Carlton House? She really meant to keep to the line and let his Anointed Majesty pass unmolested, but the other ladies pressed forward to touch his hand; the temptation was strong; just in time she grasped his wrist "but the grasp would not have crushed a fly." She found his countenance "pleasing," even although he had a flattish nose, "with a funny little button-end to it." Her energy was such that after a dinner party she went home, changed into walking dress, and joined a party bent on seeing the illuminations; returning home at three in the morning.

But this mad merry time was followed by the death of a friend—John Gurney; eldest of the Earham brothers. On hearing the sad news, Mrs. Opie gave up all her London engagements, and travelled all night in order that she might reach Norwich in time for the funeral. The Gurneys had been her intimate friends from childhood: in her unmarried days their Quaker tenets had sat lightly on them, but now four of the Earham family were strict Quakers—Mrs. Fry, Samuel, Joseph John, and Priscilla Gurney. All had a sincere affection for Amelia, but they disapproved of her love for worldly amusements. The loss of an old friend deeply

wounded Mrs. Opie's affectionate nature; she was in a mood to receive impressions, and the Gurneys seized the opportunity to make a proselyte. Until now she had divided a conventional religious attendance between Unitarianism at the Octagon Chapel in Norwich, and fashionable church-going in London—with a special predilection for Sidney Smith: from this period she attended the Meeting Houses of the Society of Friends.

For some time the change made little difference in her love for society. The brooding quiet of First-day Meeting seems to have been followed by her customary week of dinners and parties. But the net was closing in. She retired from London society in 1820 to nurse her father. He lived until nearly the end of 1825; during which time she nursed him devotedly. Away from the fascination of society; in close contact with the Gurneys; her plastic nature took the mould of the life around her. Dr. Alderson, like herself lax in early years, grew to love the Quaker doctrines: was buried in their cemetery. His opinions must have added to the weight of the Gurney influence: she was a Friend in every essential long before the ceremony of admission took place in response to her application during August 1825, shortly before her father's death.

Norwich people saw the gradual transformation: to her London friends it was a matter for incredulous surprise and consternation. Mrs. Opie, so blithe, so coquettish, so full of the joy of life, turned Quaker: the pretty, fair hair hidden under a prim cap; her charming ballads exchanged for hymns! For the second time in her life Amelia Opie gave rise to a nine-days' wonder. Gossip, eager to find a cause for the transformation, thought it due to matrimonial designs on handsome Joseph John Gurney, "the Quaker pope," nearly twenty years her junior. That the attachment between them was very sincere is certain, but Mrs. Opie, who preferred middle-class widowhood in comparative luxury, to genteel poverty as sister-in-law to a Marquess, might have been credited with more common sense: the reasonable conclusion is that her affection for him was either maternal or that of an elder sister. The middle-aged worldling turned devotee is not of very rare occurrence after all.

Her sincerity was above suspicion. Up to 1822 she had written and published fiction; though as her religious convictions

deepened her tales became more and more didactic. But imaginative work was strongly disapproved of by the Society of Friends : in 1823 she adopted their view of the matter, cancelled her publisher's announcement of a new novel, "The Painter and His Wife," at considerable pecuniary loss to herself, and told her friends that the book would never be finished. Her pen still remained active, but only in work of a moral nature.

Still "the habit does not make the monk." Amelia Opie might use "the plain language," dress in Quaker garb, refresh her soul at the well of silence, attend May meetings, minister to those who were sick and in prison, take part in Anti-Slavery conventions and other philanthropic work ; but her love of dress and excitement remained unchanged. The former led her to choose the daintiest lawn and richest satin for her attire ; the latter would break out at times in spite of all efforts to suppress it.

Paris drew her like a magnet. She was there in 1829 ; meeting Cuvier and Lafayette, and renewing her acquaintance with Humboldt. News of the revolution of July sent her hurrying over once more in November 1830. Her stay this time was so prolonged that Quakerdom grew agitated over the danger of a relapse into worldliness, and clucked like an anxious hen for the return of this adventurous duckling ; who crowned her social triumphs with an invitation to visit Queen Marie Amélie one evening—*en famille*. Years after, when Louis Philippe and his family were in exile again, Mrs. Opie went to Claremont, and the ex-queen pressed her hands affectionately, calling her "*ma chère, bonne Opie*."

Betty Opie died in 1826, aged seventy-eight. Mr. Polwhele stated that her death occurred, suddenly, at Harmony Cot : the *Gentleman's Magazine* for 1826 (ii, p. 475) gives the place of death as Dawlish. Three years afterwards Amelia Opie carried out a long-desired plan to visit Cornwall, and spent part of her time with her husband's relatives ; to whom she had been uniformly kind.

"I am here," she wrote on November 26, 1832, "with my poor husband's nephew, and his wife and family, which consists of Edward Opie the painter ; a boy of ten ; and of a gentle and pleasing young woman, named Amelia, after me, at the desire of my poor sister. . . . The whole family have soft pleasing manners ; in short, I like them all. . . . Yesterday I dined at

Harmony Cot, where my husband and all the family were born and bred. It is a most sequestered cottage, whitewashed and thatched; a hill rising high above it, and another in front; trees and flower-beds before it, which in summer must make it a pretty spot. *Now*, it is not a tempting abode; but there are two good rooms, and I am glad to have seen it."

A rheumatic affection troubled Amelia Opie's latter years. She was compelled to use crutches, but the indomitable old lady never lost her interest in men and events. As an enthusiastic girl she had kissed Horne Tooke; in old age she saw an Anti-Slavery meeting interrupted by Chartists. She still haunted the Nisi Prius Court: would be there often at half-past seven to get a good seat. She was in the Judge's room one evening with her cousin, Baron Alderson, and the High Sheriff: the former asked her how she was going home:

"Oh! she shall go with us, we will take her home," said the High Sheriff.

"Yes! let us take her," assented the Judge. "Come brother Opie!" The High Sheriff led the way, the Judge tucked the cheerful little lady's arm within his own, and in spite of her laughing protests, she was led to the carriage with its four horses harnessed and two outriders with trumpets. It was an adventure after her own heart, and we can imagine, notwithstanding her demure attire, it would not have detracted from her pleasure if the trumpeters had led the way, instead of being left behind to await the High Sheriff's return in the carriage to fetch the other Judge.

Mrs. Opie's last visit to London was in 1851; when, although she had to be wheeled through the building in a chair, she saw the Great Exhibition. She was now eighty-two and although for another year she continued able to pay a few visits, the sand had nearly run out. Most of her time was spent on a couch in her room; the walls of which were hung with portraits by Opie, lit up at night with wax candles in branch candlesticks: his subject pictures ("The Angry Father" and "Shepherd Boy") were sold when she gave up her father's house in 1832, for Quakers did not allow any pictures other than portraits in their houses. Flowers were always about her room in abundance, and her special delight was a frame hung with prisms to flash back many-coloured reflections when the sun shone: ample testimony that her natural



THE BALLAD SINGER.

By permission of the late owner, R. Hall McCormick, Esq.

craving for brightness and beauty was strong to the last. Amelia Opie was sincerely pious, without a doubt; but she was too like a child in her exuberant vitality to be a successful Quakeress. She died on December 2, 1853, after some weeks of intense suffering. Her last message to her friends was :

“Tell them that I have suffered great pain, but I think on Him who suffered for me. Say that I am trusting in my Saviour. All is peace, and all is mercy.”¹

¹ *Leisure Hour*, October 5, 1834.

APPENDIX A

PICTURES EXHIBITED AT THE ROYAL ACADEMY BY JOHN OPIE, R.A.

1782

- No.
147. "An Old Man's Head."
199. "Country Boy and Girl."
224. "Boy and Dog."
371. "An Old Woman."
384. "A Beggar."

1783

6. "Age and Infancy."
61. "Portrait of a Gentleman." Identified as William Jackson, of Exeter, in "The Royal Academy of Arts," Algernon Graves.
85. "Portrait."
191. "Portrait of a Lady."
205. "Boy and Girl."

1784

109. "Portrait." Mr. Rogers gives this as Lady Honeywood, on the authority of Mr. Algernon Graves, from a contemporary newspaper. It does not appear in "The Royal Academy of Arts," Algernon Graves. In the Anderdon Collection of Academy Catalogues No. 112 (Portrait of a lady and child, by Sir Joshua Reynolds) is identified as Lady Honeywood.
111. "Portrait."
136. "Portrait of a Gentleman." Identified as Mr. Philips in "The Royal Academy of Arts."
162. "A School."
172. "Portrait of a Child." Was this Ann Rogers, whose portrait is said to have been exhibited about this time?
174. "Portrait of a Lady."

No.

216. "Portrait of two Children." Identified as the children (Elizabeth Maria and Harriett Anne) of John Seale of Mount Boon, Devon, in the Anderdon Catalogues.
381. "An Old Woman."

1785

22. "Portrait of a Gentleman," whole length. Identified as Sir John St. Aubyn in "The Royal Academy of Arts."
103. "Portrait of a Lady."
202. "A Woman's Story at a Winter's Fire."
236. "Card-Players."
389. "Portrait of a Gentleman."
391. "Sweet Poll of Plymouth."

1786

8. "A Gentleman and a Miner with a Specimen of Copper Ore." Identified as Mr. Ralph Allen Daniell (M.P. for West-Looe, 1806-1813), and Captain Morcom, both by Mr. Rogers, and in "The Royal Academy of Arts."
25. "Portrait of a Lady."
79. "Portrait of a General Officer."
96. "James the First of Scotland, assassinated by Graham at the instigation of his uncle the Duke of Athol."
136. "A Sleeping Nymph, and Cupid stealing a Kiss."
380. "Portrait of a Gentleman."
406. "Portrait of a Lady."

1787

5. "Portrait of a Gentleman." Identified as William Shield: Anderdon Catalogues.
26. "Assassination of David Rizzio."
75. "Portrait of a Lady."
147. "Portrait of a Gentleman." Identified as Mr. Galiagan (of Soho): Anderdon Catalogues.
218. "Portrait of a Nobleman." Identified as Lord Sandwich: Anderdon Catalogues.

1788

121. "A Child and Dog."
161. "Portrait of a Gentleman." Identified as Mr. Alderman Newnham: Anderdon Catalogues.

PICTURES EXHIBITED AT THE ROYAL ACADEMY 253

- No.
176. "Portrait of a Gentleman." Identified as Councillor Newnham :
Anderdon Catalogues.
184. "Portrait of a Lady." Identified as Lady Louisa Stuart :
"The Royal Academy of Arts."
223. "Portrait of a Gentleman."
442. "Portrait of a Gentleman."

1789

61. "Portrait of a Gentleman." Identified as Mr. Stanley : "The
Royal Academy of Arts."
186. "Portrait of a Gentleman." Identified as Mr. Vaughan : "The
Royal Academy of Arts."
187. "Portrait of a Judge." Identified as Lloyd, 1st Lord Kenyon :
Anderdon Catalogues.
218. "Portrait of a Lady." Identified by Horace Walpole as Miss
Lennox, afterwards Lady Apsley, and from a newspaper as
Mrs. Leonard (? Lady Barrett Lennard), sister of Sir John
St. Aubyn. Mr. Algernon Graves thinks the newspaper may
be correct, and that Horace Walpole put the name to a wrong
number.
272. "Portrait of a Judge." Identified as Sir Alexander Thomson,
Baron of the Court of Exchequer : Anderdon Catalogues.

1790

210. "Portrait of a Gentleman." Identified as Colonel Henderson :
"The Royal Academy of Arts."
273. "Portrait of a Nobleman." Identified as Lord Bagot : Ander-
don Catalogues.

1791

Opie did not exhibit this year.

1792

100. "Portraits of Two Children, a Horse, and a Dog." Identified
as the children of Counsellor Newnham : "The Royal Academy
of Arts."
196. "Portrait of a Gentleman." Identified as Mr. Alderman
Pickett : "The Royal Academy of Arts."
526. "Portrait of a Gentleman." Identified as Mr. Taylor, surgeon :
"The Royal Academy of Arts."

1793

Opie did not exhibit this year.

1794

- No.
 29. "Portrait of a Gentleman." Identified as Henry Fuseli, R.A. :
 Anderdon Catalogues.
 42. "Portrait of a Lady." Identified as Mrs. Fuseli : Anderdon
 Catalogues.
 97. "Portrait of a Gentleman." Identified as Joseph Faringdon,
 the painter : "The Royal Academy of Arts."
 120. "Portrait of a Boy." Identified by Mr. Rogers as Lieut.
 McDonough, "The Red Boy."
 154. "Portrait of a Lady." Identified as Mrs. Opie : "The Royal
 Academy of Arts."

1795

124. "A Country Girl."
 154. "Portrait of a Lady." Identified as Mrs. Allen : "The Royal
 Academy of Arts."
 226. "Portrait of a Lady."

1796

1. "Pastoral Courtship."
 67. "Portrait of a Lady." Identified as Miss Peters : "The Royal
 Academy of Arts."
 196. "Portraits of Two Children." Identified by Mr. Algernon
 Graves, in "The Royal Academy of Arts," as Mr. W. Smith's
 two children. Mr. Rogers adds, "of Norwich."
 208 "Portrait of a Lady." Identified as Miss Vinicombe in "A
 Companion to the Exhibition of the Royal Academy, with a
 list of the principal portraits," 1796.
 339. "Portrait of a Young Gentleman."
 350. "Portrait of a Clergyman." Identified as Dr. (Abraham)
 Rees : "The Royal Academy of Arts."

1797

64. "Children in the Wood."
 121. "A Winter Piece."
 243. "Coronation of Henry VI, at Paris."
 257. "Murder of Archbishop Sharpe."
 268. "Courtship in the Park."

1798

26. "Elizabeth Grey petitioning Edward IV to restore her Estates."
 46. "Sir Calepine freeing Serena"—Spenser.

PICTURES EXHIBITED AT THE ROYAL ACADEMY 255

- No.
 191. "Portrait of a Gentleman." Either this or No. 647 must have been the portrait of Thomas Holcroft, mentioned in his diary.
 198. "Portrait of an Artist." A note in pencil against this entry in the Anderdon Catalogue, "vide No. 220," refers to a picture by Fuseli: another note in ink by Mr. Anderdon says, "It may have been that of Henry Fuseli, R.A." Ridley's engraving of Fuseli, after Opie, is pasted facing it in the Catalogue.
 647. "Portrait of a Gentleman."

1799

31. "The Tired Soldier."
 46. "Portrait of a Lady."
 70. "Portrait of a Lady."
 96. "Portrait of a Lady." Identified as Mrs. Price of Cornwall (afterwards Lady Price), by a newspaper cutting in "Scraps Relating to the Fine Arts," a volume of cuttings in the Victoria and Albert Museum Library.
 101. "Portrait of a Gentleman."
 123. "Cupid protecting a Nymph from a Satyr."
 187. "Portrait of Mr. Gurney."
 205. "Portrait of Sir J. B. Warren."
 268. "Portrait of a Lady."

1800

39. "Portrait of Mr. Smith." Mr. Rogers suggested probably Mr. Francis Smith of Norwich.
 79. "Portrait of Mr. Hoare."
 90. "Confession."
 117. "Portrait of a Lady in the Character of Cressida."
 154. "The Fugitive, or *La Fille mal gardée*."
 189. "Portrait of Mrs. Smith."
 243. "Portrait of a Gentleman."
 662. "Portrait of a Gentleman."

1801

26. "Portrait of John Herring, Esq., Mayor of Norwich."
 75. "Portrait of a Gentleman."
 110. "Portrait of a Lady."
 162. "Portrait of the Hon. Mrs. Charles Finch."
 183. "The Love-sick Maid, or the Doctor puzzled."
- In a second-hand copy of "Opie and his Works" was found a MS. note suggesting that these were portraits of Sir W. B. Rush and Lady Rush.

- No.
 205. "Portrait of a Lady."
 258. "Portrait of a Lady."
 282. "Portrait of the Rev. Dr. Valpy, Master of Reading School."
 Painted for his pupils by subscription.

1802

30. "The Unfortunate Traveller."
 78. "Portrait of Miss Alderson." Identified by Mr. Rogers as Miss Isabella Alderson; daughter of Mrs. Opie's cousin, Robert Alderson.
 116. "Portrait of J. Harvey, Esq.," Captain of the Norwich Volunteer Cavalry.
 162. "Damon and Musidora"—Thomson.
 180. "Rispa watching by the Bodies of Saul's Sons."
 195. "The Angry Father, or the Discovery of the Clandestine Correspondence."
 247. "Portrait of Miss Talbot, in the Character of Lavinia."

1803

16. "The Visit to the Cottage, or Clothing the Naked."
 44. "Juliet—'See how she leans her cheek upon her hand.'"
 56. "Portrait of Mr. Mackintosh."
 63. "Portrait of Earl Stanhope."
 80. "Hobnelia, or the Spell."
 85. "Portrait of Mr. Adam."
 150. "Portrait of Mrs. Crane."
 151. "The Infant Moses treading on Pharaoh's Crown."

1804

5. "Portrait of Sir W. Blizard, Knight."
 57. "Portrait of Lady F. Ponsonby as Rebecca."
 71. "Gil Blas taking the Key from Dame Leonarda in the Cavern of the Banditti."
 106. "Portrait of Samuel Whitbread."
 123. "Portrait of T. Holcroft, Esq."
 142. "Portrait of T. Bernard, Esq."
 250. "Portrait of a Lady."

1805

6. "Portrait of Master Betty."
 82. "Portrait of the Right Hon. C. J. Fox."
 167. "Portrait of the Rev. Dr. Clarke."

PICTURES EXHIBITED AT THE ROYAL ACADEMY 257

- No.
186. "Portrait of Miss Beauchamp."
206. "Portrait of Miss Wilson."
222. "Portrait of the Bishop of Durham (Shute Barrington)."

1806

22. "Portrait of Miss Gifford."
94. "Portrait of Miss Vaughan."
129. "Portrait of G. Rush, Esq."
132. "Portrait of Henry Tresham, Esq."
198. "Portrait of Mrs. Clarke."
215. "Portrait of a Lady."
259. "Portrait of Mrs. Cripps."
277. "Portrait of Davies Giddy, Esq., M.P."

1807

36. "Portrait of Lord Lowther."
89. "Portrait of Sir D. Williams."
161. "Portrait of H.R.H. the Duke of Gloucester."
174. "Portrait of Mrs. Cary, of Torr Abbey."
225. "Portrait of Mr. Dingwall."
284. "Portrait of the Rev. Samuel Parr, LL.D."

APPENDIX B

PICTURES PAINTED ON COMMISSION FOR THE PUBLISHERS

Engraved by Bartolozzi for Macklin's "Illustrations to the British Poets," London, 1788-9, oblong folio.

"The Freeing of Amoret by Britomartes"—"Faery Queen,"
Bk. III, Canto 12.

"Damon and Musidora"—Thomson's "Seasons."

"Henry and Emma"—Matthew Prior.

Macklin's Bible in 6 volumes, royal folio, 1800 : published by Thomas Macklin.

"The Sacrifice of Jephthah's Daughter"—Judges xi, 39, 40.

"The Presentation in the Temple"—St. Luke ii, 22-28.

"Judith Attiring"—Judith x, 1-4.

"The Lord of the Vineyard"—St. Matthew xx, 8-12.

View of St. Michael's Mount for "Delices de la Grande Bretagne."

A book of views of Great Britain by the most eminent artists.
Published 1791, by W. Birch, Enamel Painter, Hampstead, and
sold by Edwards, Pall Mall.

"The Dramatic Works of Shakespeare," revised by George Steevens.
Printed by W. Bulmer & Co. for John and Josiah Boydell, George
and W. Nicol, from the types of W. Martin, 1802.

"Antigonus swears to expose the Child"—"Winter's Tale,"
Act II, Sc. iii.

"Juliet on her Bed"—"Romeo and Juliet," Act IV, Sc. v.

"Timon, Alcibiades, Phrynia, and Tymandra in a Wood"—"Timon
of Athens," Act IV, Sc. iii.

"Countess of Auvergne's Castle"—"King Henry VI," Pt. I,
Act II, Sc. iii.

"Bolingbroke consults Mother Jourdain"—"King Henry VI.,"
Pt. II, Act I, Sc. iv.

“Arthur taken Prisoner”—“King John,” Act III, Sc. ii.

“Arthur and Hubert”—“King John,” Act IV, Sc. i.

Hume’s “History of England,” published by Robert Bowyer, London, 1806, folio.

“Joan of Arc declaring her Mission.”

“Balliol surrendering the Crown to Edward I.”

“Coronation of Henry VI.”

“Lady Elizabeth Grey and Edward IV.”

“Mary of Modena secretly embarking at Gravesend.”

“Assassination of Becket.”

“Seizing of Mortimer.”

“Death of Archbishop Sharpe.”

“Duke of York, brother of Edward V, resigned by the Queen.”

“Boadicea haranguing the Britons.”

“Mary, Queen of Scots, previous to her Execution.”

APPENDIX C

LIST OF PORTRAITS AND PICTURES PAINTED BY JOHN OPIE, R.A.

The classification adopted by Mr. J. Jope Rogers in "Opie and his Works" has been adhered to, but portraits and pictures entered by him in a Supplement and Addenda are here included in one list. It is hoped that this plan will facilitate reference. No selective arrangement has been attempted, though where reasonable doubt of a picture's authenticity exists, it has been noted: the task of criticism is left for others. For the sake of brevity a description of the picture is given only in the case of those not appearing in "Opie and his Works," or where several portraits exist of the same person and it was thought advisable to note their distinguishing features. In all other cases the reader is referred to "Opie and his Works" for the description. No responsibility can be accepted for the genuineness of any picture in the list.

Esq. is understood after the owner's name unless any other form of address is indicated. All pictures are in oils on canvas except where stated.

× denotes that the present possessor of the picture cannot be traced, and the information given is from "Opie and his Works": in such cases the name of the last known owner is given.

* Not in "Opie and his Works."

† Pictures that can be traced back to the artist's lifetime.

‡ Doubtful.

§ Classed by Mr. Rogers in Supplement or Addenda.

¹ From Mr. Rogers's MS. notes; now at the National Portrait Gallery.

² From MS. notes kindly supplied by Mr. J. D. Enys.

† ABRAHAM, THOMAS, aged 16. Size, 28 × 24 in. Date, 1784.
Present owner, Rev. John Kitson. A copy, by Opie, at Mrs. Fisher's, Hessenford.

ACLAND, FRANCES ANN. See LADY HOARE.

× ADAM, WILLIAM, M.P. (died 1839). Date, 1803. Exhibited at the Royal Academy, 1803. Engraved by S. W. Reynolds, 1804, mezzo., 24 $\frac{3}{4}$ × 17 $\frac{7}{8}$ in.

ADAMS, REV. DR. WM. (1707-89), Master of Pembroke College, Oxford; an intimate friend of Dr. Johnson. Size, 29 $\frac{1}{2}$ × 24 $\frac{1}{2}$ in. Date, 1782-9. Present owner, F. A. Hyett.

* ADENBROOKE, COLONEL. Present owners, Bristol Art Gallery; presented by Miss Caroline Russell.

ADKIN, THOMAS, of Norfolk. Size, 32 × 27 in. Engraved by Elizabeth Reynolds, fo., mezzo., half-length, 1814. Present owner, Samuel Whitbread, J.P., D.L.

- ALDERSON, AMELIA, aged about 18. Size, 30×25 in. The age and date of painting (1787) given by Mr. J. J. Rogers are open to question. The most careful inquiry failed to produce any proof that John Opie met Miss Alderson before 1797. Exhibited at the National Portrait Exhibition, South Kensington, 1868 (No. 88). Last heard of with Mrs. W. C. Sidgwick.
- †ALDERSON, AMELIA. Size, 30 × 24 in. Date, about 1790 (see previous note as to date of painting). Present owner, Lieut.-Col. E. M. Alderson.
- ALDERSON, ELIZABETH, *née* Canning (Grandmother (?) of Amelia Alderson). (Miss Russell, granddaughter of Olyett Woodhouse, thinks this portrait is wrongly described in "Opie and his Works." Elizabeth Canning, not Canham, was Dr. Alderson's grandmother. His mother is believed to have been named Judith.) Size, 30 × 26 in. Date, 1800-7. Last heard of with Mr. Edward S. Alderson.
- ×ALDERSON, MISS ISABELLA. Date, 1802. Exhibited at the Royal Academy, 1802 (No. 218). Sold at Christie's, March 11, 1871.
- *ALDERSON, JAMES, M.D. (1742-1825). Size 30 × 26 in. Etched by Mrs. Dawson Turner of Great Yarmouth (private plate). Last heard of with Mr. Edward S. Alderson.
- ALTAMONT, EARL AND COUNTESS OF. See SLIGO.
- *†ANDRAS, CATHERINE, Modeller in wax to Queen Charlotte. Size, 30 × 24 in. Date, 1800-7. Present owner, Miss Alice M. Westerdale.
- ×APSLEY, LADY. Date, 1789. Exhibited at the Royal Academy in 1789 (No. 218, "A Lady"). Identified as Lady Apsley in the Anderdon Catalogue.
- †ARGYLL, GEORGE WILLIAM, 6TH DUKE OF (1768-1839). Son of the beautiful Elizabeth Gunning. Painted for his father, the 5th Duke, about 1784. Present owner, Duke of Argyll.
- †ARGYLL, JOHN DOUGLAS EDWARD HENRY, 7TH DUKE OF (1777-1847), son of the beautiful Elizabeth Gunning. Painted for his father, the 5th Duke, about 1784. Present owner, Duke of Argyll.
- †ARMSTRONG, MRS. Size, 30 × 26 in. Painted for her mother in 1806. Present owner, J. Scobell Armstrong.
- *BACELLI, MME. Sold at Christie's on June 18, 1892.
- †BADCOCK, JOHN. Size, 23 × 18 in. Date, 1790-2. Present owner, Mrs. F. W. Field.
- †BADCOCK, JOHN, of Trengwainton, son of the above-named. Size, 23 × 18 in. Date, 1790-2. Present owner, Mrs. F. W. Field.
- ×BAGOT, WILLIAM, 1ST LORD (1728-98). Size, 36 × 27 in. Date, 1790. Exhibited at the Royal Academy in 1790 (No. 273). Last heard of with Lord Bagot.
- ×BAGOT, LADY, wife of the above (married, 1760). Size, 36 × 27 in. Date, 1790. Last heard of with Lord Bagot.

- ×BANNISTER, JOHN, Comedian (1760–1837). Size, 50 × 40 in. Date, about 1795. Sold at Christie's on February 9, 1877. Last heard of with H. D. Clark.
- ×BANNISTER, JOHN, Comedian (1760–1837). Size, 36 × 28 in. Last heard of with J. Fitzroy Morris.
- ×BANNISTER, JOHN, Comedian (1760–1837). Bought by H. Graves & Co., Pall Mall, in 1867.
- *BANNISTER, JOHN, Comedian (1760–1837). Present owner, George Pearson, of Manchester, who inherited it from his grandfather, Mark de Giherne, Bannister's friend.
- *BARKER, MRS. MILNE. Size, 29 × 24 in. Sold at Christie's, May 6, 1910, for 130 guineas; bought by Dowdeswell. Seller's name not stated.
- *BARLEC, MRS., in white dress seated on terrace. Size, 40 × 50 in. Sold at Christie's, June 10, 1899, for 600 guineas.
- *BARRINGTON, ADMIRAL THE HON. SAMUEL (died, 1800). After Reynolds. Sold at Christie's, May 6, 1893, for 40 guineas, from the collection of the late Thomas Price, Esq. Bought by Tooth. Present owner, Lieut.-Col. Robert Barrington Baker.
- BARTOLOZZI, FRANCIS, R.A. (1730–1813). Size, 29½ × 27½ in. (J.J.R.), 35½ × 27½ in. (N.P.G.). Date, 1788–90. Engraved as large mezzo. Presented in 1866 to the National Portrait Gallery by Mr. G. P. Everett Green.
- BASSET, FRANCIS, D.C.L. (created Baron de Dunstanville of Tehidy, 1796) (1780–1845), at age of about 19, after the portrait by Sir Joshua Reynolds at Tehidy. Size, 32 × 27 in. Painted for Sir John St. Aubyn. Present owner, Lord St. Levan.
- ×BATEMAN, LORD, with HIS SISTER ANNE (1780–1845). Size, 50 × 40 in. Date, about 1790. Last heard of with William Angerstein.
- BATHURST, COUNTESS. See LADY APSLEY.
- ×BEARD, MRS. ELIZABETH. Size, 30 × 25 in. Date, before 1781. Exhibited at the Polytechnic Hall, Falmouth, in 1854. Last heard of with Miss Beard.
- BEAUCHAMP, MISS EMILY, third daughter of Sir Thomas Beauchamp. Married in 1815 to the Hon. and Rev. Armine Woodhouse. Size, 60 × 48 in. Date, 1805. Exhibited at the Royal Academy in 1805 (No. 186). Present owner, Sir Reginald P. Beauchamp, Bart.
- *BEAUCHAMP-PROCTOR, SIR THOMAS, 2ND BART. Size, (¹) 31 × 26 in. or ² 31 × 28 in., half length, three-quarter face to right. Date, about 1803. Engraved for W. T. Clark, of Holborn. Present owner, Sir Reginald P. Beauchamp, Bart.
- *BEAUCHAMP-PROCTOR, LADY (*née* Mary Palmer), wife of 2nd Bart. Size, 31 × 26 in. Date, about 1803. Present owner, Sir Reginald P. Beauchamp, Bart.

- ***BEAUCHAMP-PROCTOR, ROBERT**, Captain in Madras Artillery. Half length, full face. Size, 31 × 26 in. Date, about 1803. Present owner, Sir Reginald P. Beauchamp, Bart.
- BEAUFORT, HENRY SOMERSET, 6TH DUKE OF**, eldest son of 5th Duke and Elizabeth Boscawen, his wife. Small head; in the manner of Gainsborough. Size, 21 × 17 in. Date, after 1782. Present owner, Viscount Falmouth.
- BEAVER, CATHERINE**. See **MRS. GILLIES**.
- †**BEAVER, CAPTAIN PHILIP, R.N. (1766-1813)**. Unfinished. In Opie's studio when he died. Size, 30 × 25 in. Date, 1806-7. Present owner, Colonel Philip K. L. Beaver, late R.A.
- *†**BEDINGFELD, CHARLOTTE, LADY**, daughter of Hon. Frances, Lady Jerningham. See "A House of Letters," pp. 82, 83. Size, 30 × 26 in. Painted for her father in 1803 in a dress designed by herself. Present owner, Sir Henry Bedingfeld, Bart.
- BEDINGFELD, CHARLOTTE, LADY**, daughter of Hon. Frances, Lady Jerningham. In "The Jerningham Letters," vol. i, p. 234, this is alluded to as by Shee. A copy is at Oxburgh Hall. The original is neither at Costessey nor Oxburgh.
- †**BEETHAM, CECILIA**. "Opie and his Works," p. 227, "A Young Girl." Size, 30 × 25 in. Relined in 1872. Exhibited at the Winter Exhibition of Old Masters, 1873 (No. 229). Bequeathed by Miss Read, in 1871, to the Consumption Hospital, Brompton.
- ***BEETHAM, CECILIA**. Of a later date than the former picture. Present owner, Dr. Frederick Beetham.
- †**BEETHAM, HARRIET**. "Opie and his Works," pp. 227-8. "A Young Lady." Size, 30 × 25 in. Relined in 1872. Exhibited at the Winter Exhibition of Old Masters, 1873 (No. 211). Bequeathed by Miss Read to the Consumption Hospital, Brompton.
- †**BEETHAM, JANE** (afterwards Mrs. Read) (born, 1774). Size, 30 × 25 in. Relined, 1872. The date of painting is given by Mr. J. J. Rogers as between 1790 and 1800, but more probably it was before 1797. Bequeathed by her daughter, Miss Cordelia Read, in 1871, to the Consumption Hospital, Brompton.
- *†**BEEVOR, REV. JOHN (1758-1808)**, Rector of Scarning, Norfolk. Said to have been painted by Opie at Scarning. Gown and bands, powdered hair. Size, 29 × 24 in. Present owner, P. Berney Ficklin.
- BELL, MISS HENRIETTA**. Size, 14 × 11 in. Date, 1785. Exhibited at the Polytechnic Hall, Falmouth, in 1834. Present owner, Lord Vivian.
- †**BELL, MRS.**, Housekeeper at Clowance. An early picture. Size, 30 × 25 in. Exhibited at the Winter Exhibition, Royal Academy, 1876 (No. 47). Present owner, Lord St. Levan.

- ×BEVAN, SILVANUS (died in Swansea, 1783). Size, 30 × 25 in. Date, about 1783. Last heard of in possession of Mrs. William Bevan.
- †BIDDULPH, REV. THOMAS, Vicar of Padstow, 1790. Size, 16 × 13 in. Date, about 1780. Present owner, Rev. Arnold Pinchard.
- †BIDDULPH, MARTHA (*née* Tregenna), wife of above (died, 1783). Size, 16 × 13 in. Date, about 1780. Present owner, Rev. Arnold Pinchard.
- †BIDDULPH, THOMAS TREGENNA, son of above (1763–1838). Size, 16 × 13 in. Date, about 1780. Present owner, Rev. Arnold Pinchard.
- †BIRD, PENELOPE, daughter of the Rev. Sir Charles Wheler, 7th Bart. Size, 29½ × 24¼ in. Exhibited at the Winter Exhibition, Royal Academy, 1875 (No. 238). Present owner, Mrs. James Watson (grand-daughter).
- †BLACKWELL, SIR LAMBERT, BART. (1732–1801). Bought by C. Blackwell Foster on the death of Mr. Charles Foster (in 1906), who had inherited it from Sir William Foster.
- †BLIGH, ADMIRAL SIR RICHARD RODNEY, G.C.B. (1737–1821). Size, 30 × 24 in. Date, about 1797. Engraved by Ridley, 1805. Present owner, Arthur J. Day.
- *†BLIGH, LADY, wife of above. Size, 30 × 24 in. Present owner, Arthur J. Day.
- *BLIGH, LADY. Lady Bligh was a Miss Beetham, and related to Edward Beetham, Miss Read's grandfather. Bequeathed to the Consumption Hospital, Brompton, by Miss Read. Sold to Agnew, 1907.
- *†BLIGHT, TAMSON, the Helston Witch. Attributed to Opie: doubtful. Size, 28½ × 23½ in. Bought at Penzance about thirty years ago by Mr. William Burridge, its present owner.
- †BLIZARD, SIR WILLIAM, K.T. Size, 56 × 44 in. (J.J.R.) or 54½ × 43 in. (Sec. R.C.S.). Date, 1804. Exhibited at the Royal Academy, 1804 (No. 5), and the National Portrait Exhibition, 1868 (No. 8). Engraved by S. W. Reynolds, mezzo., 1805. Presented by Mr. Samuel Jackson to the Royal College of Surgeons.
- ×BOADEN, JAMES (1762–1839). Date, before 1795. Engraved by E. Bell, large fo., mezzo., 1795, and half length, mezzo., published by A. Bengo, February 20, 1801, and from same plate by J. H. Green, 1801. It was also engraved by Ridley, stipple, oval 3½ × 3 in., in *Monthly Mirror*, 1803.
- †BONE, HENRY, R.A. (1755–1834), Enameller to George III, George IV, and William IV. Size, 31 × 26½ in. Date, 1795. Given to Henry Bone by Opie, and purchased by the Trustees of the National Portrait Gallery from his grandson, June 1891.

- ×BONE, JAMES, an old man of Helston. Size, 48 × 36 in. Date, 1779-81. Painted for Dr. Gould of Truro. Last heard of with the Rev. R. J. Gould.
- †BORLASE, CAPTAIN SAMUEL. Size, 24 × 21 in. Date, 1778. Present owner, C. A. Borlase.
- BOSCAWEN. See VISCOUNT FALMOUTH, LADY ARTHUR SOMERSET, and amongst unnamed portraits.
- *†BOSCAWEN, HON. EDWARD, 4th Viscount and 1st Earl (1787-1841). A copy of the picture at Tregothnan. Size, 30 × 24 in. Date, about 1805. Painted for Dr. Goodall, headmaster of Eton. Engraving in Mr. Cust's Eton College portraits. Present owners, Eton College.
- †BOSCAWEN, HON. EDWARD, 4th Viscount and 1st Earl (1787-1841). Half length. Size, 30 × 25 in. Present owner, Viscount Falmouth.
- ×BOVER, CAPTAIN PETER, R.N. Size, 23 × 19½ in. Said to have been copied by a local artist named Robson. Last heard of with the Rev. Edward Hinchliffe.
- ×BOVER, CAPTAIN PETER TURNER, R.N. Size, 24 × 21 in. Last heard of with Miss Stevens, Southsea.
- ×§BOWLES, MR., the Cherokee Chief. Sold at Opie's sale, June 1807, for 9 guineas, in one lot (79) with "Head of an Assassin" and "A Female." See supplement to "Opie and his Works," p. 235.
- *†BOWYER, ROBERT, Engraver, Miniature painter to George III. Size, 31 × 23 in. Exhibited at a Loan Exhibition in Hull some years ago. Present owner, Miss Lucy Stratton.
- *†BOWYER, MRS. ROBERT. Size, 30 × 24 in. Exhibited at a Loan Exhibition in Hull some years ago. Present owner, Miss Lucy Stratton.
- *BRADDON, MRS. HENRY, of Skisdon. Present owner, Major W. Clode Braddon.
- *BRAHAM, JOHN, Singer. Size, 23 × 19 in., oval. From Earl Waldegrave's Collection. Sold at Christie's, February 10, 1900, for 9½ guineas to Gribble.
- †BRISTOW, GEORGE, Clerk of Merchant Taylors' Company. Size, 50 × 43 in. Painted by order of the Court held July 9, 1788. Entry in Company's accounts for 1789: "Paid to Mr. John Opie for painting the Clerk's Picture, and to his Servant, £47 15s. 6d." Present owners, Merchant Taylors' Company.
- BRUCKNER, REV. JOHN, Pastor of the Walloon Church, Norwich, from 1753 to 1804. See "Journals of Caroline Fox," vol. ii, p. 20. Size, 29½ × 24½ in. Date, 1800. Painted for Mrs. Opie. Exhibited at the Royal Academy, 1800 (No. 243 or 662). "Portrait of a Gentleman." Present owner, Sir Somerville Gurney, K.C.V.O.

- *BUCKLE, MRS. FRANCES, an aged dame in dark dress, holding a book and spectacles. Size, $29 \times 24\frac{1}{2}$ in. Sold at Christie's, January 28, 1911 (Lot 134). Seller's name not given.
- BUCKNELL-GRIMSTON, SOPHIA. See HON. MRS. BERKELEY PAGET.
- ×BULKELEY, CATHERINE EYCOTT (*née* Williams). Dress disfigured by daubs of paint, said to have been applied intentionally. Size, 30×25 in. Last heard of with Colonel R. H. Champin.
- BUNN, ELIZABETH. See MRS. MEYMOTT.
- BUNN, MARY. See MARY OPIE.
- BUNN, MISS, sister of Opie's first wife. Size, 32×27 in. Date, about 1788. Exhibited at the Truro Exhibition, 1861 (No. 82). Mezzo., engraver unknown. Present owner, Lord St. Levan.
- *†BUNN, ROBERT. Half length. Size, 30×25 in. Present owner, his great-grandson, John Abercrombie. Never out of family. Never exhibited.
- †BURKE, EDMUND, M.P. (1730-97). Label on back stating that it was purchased by Duke of Dorset in 1792, and on back of canvas: "Opie Pinxit 1792, Ed. Burke, Esq^{re}." Size, $29\frac{1}{2} \times 24\frac{1}{2}$ in. Date, 1792. Exhibited at the National Portrait Exhibition, 1867 (No. 560). Present owner, Lord Sackville.
- *BURKE, RT. HON. EDMUND. Sold at Christie's, February 29, 1896, for 25 guineas, and bought by Colnaghi. Seller's name not stated.
- *BURKE, RT. HON. EDMUND. Size, $23\frac{1}{2} \times 19\frac{1}{2}$ in. Sold at Christie's, December 1, 1906, for 6 guineas, and bought by Renton.
- †BURRELL, SIR MERRIK, BART., M.P. (died, 1787). Lieut.-Col. Wyatt-Edgell writes that Lady Burrell, widow of the last baronet, sent him a photograph of another portrait of Sir Merrik by Opie: he does not know if it was destroyed in the fire at Knepp Castle. Size, $29\frac{1}{2} \times 24\frac{1}{2}$ in. Date, about 1785. Painted for Mr. Richard Wyatt, of Egham. Present owner, Lieut.-Col. Arthur Wyatt-Edgell.
- †BURTON, HENRY, of Langley, Norfolk. Mr. Hallam's portrait of Mr. Burton is apparently an exact copy of this. It is evidently the one Mr. Rogers heard of in Norwich. Size, $28\frac{1}{2} \times 24$ in. Date, about 1800. Present owner, Mrs. Berney Ficklin.
- *BURTON, HENRY, of Langley, Norfolk. Described in sale cat. as "Opie, R.A., Lot 411, Portrait of a Gentleman, 24×30 in." Size, $29\frac{1}{2} \times 24\frac{1}{2}$ in. Sold by Nurse's Executors at Norwich, July 24, 1901 (Spelman, auctioneer). Present owner, W. W. Hallam.
- †BURTON, ELIZABETH (*née* Young). Size, $28\frac{1}{2} \times 24$ in. Date, about 1800. Present owner, Mrs. Berney Ficklin. The portraits of Mr. and Mrs. Henry Burton owned by Mrs. Berney Ficklin were painted while Opie was at Langley.
- BURY, LADY CHARLOTTE. See LADY C. CAMPBELL,

- CAMPBELL, LADY AUGUSTA. Painted for her father, the 5th Duke of Argyll, about 1784. Present owner, Duke of Argyll.
- CAMPBELL, LADY CHARLOTTE SUSAN MARIA. Painted for her father, the 5th Duke of Argyll, about 1784. Present owner, Duke of Argyll.
- †CARDEW, REV. CORNELIUS, D.D. (1784–1831). An entry in Dr. Cardew's diary under date July 4, 1778, says: "Sat to Opie for my picture." No other sittings are recorded, so its present possessor's opinion, "A poor specimen," is accounted for. Mr. Cornelius E. Cardew has a portrait of Dr. Cardew at the age of 82 by *Edward* Opie. Exhibited at Taunton Castle, 1875. Present owner, F. Cardew Woodforde.
- *†CARNE, JOSEPH, ESQ., F.G.S., a Penzance banker (1772–?). Size, 30 × 24 in. Date, probably about 1806. Present owner, Major John J. Ross, late the P.A. Somersetshire L.I.
- †CARPENTER, JOHN, of Taviton (died, 1797). Mr. Carpenter-Garnier thinks that Mount Tavy was not built in his great-grandfather's time, and that he should be described as of Taviton, the older house. His picture is of a gentleman in a brown coat, buff waistcoat buttoned to the throat, and neckcloth of same colour, wearing wig, seated, not showing hands. Size, 29 × 24½ in. Present owner, J. Carpenter-Garnier.
- *CARPENTER, JOHN, of Mount Tavy. This picture shows a gentleman in brown coat, with white cravat. Size, 30 × 25 in. Sold by Agnew (1908) to H. L. C. Brassey.
- *†CARRINGTON, NICHOLAS TOMS (1777–1830). Mr. Edward Opie told Mr. Enys this was not by John Opie. Both dress and age are of a later date. Size, 13 × 9½ in. Date, 1800. (2) Exhibited in "Devon and Cornwall Worthies," 1873. Present owners, Plymouth Athenæum.
- *CARY, MRS., of Torr Abbey. "His most graceful picture is that of Mrs. Cary, in the present Exhibition."—*Literary Panorama*, 1807. Date, 1807. Exhibited at the Royal Academy, 1807 (No. 174). Probably now at Torr Abbey.
- †CAWSE, JOHN. Size, 20 × 16 in. Successively in possession of Sir Francis Knowles, Mr. John Knowles, Mr. Samuel Forgate Knowles, and his nephew, the Rev. John Avent, the present owner.
- CAWSE, JOHN. Engraved by Stalker, line 4°. (E. Stalker, Etching published by D. Rymer). The arrangement of hair and age of sitter in Stalker's engraving differ from those of Mr. Avent's picture.
- CHAMBERLAIN. See THE CONJURER.
- *CHARLOTTE, H.R.H. THE PRINCESS. See letter of "Scrutator," *Notes and Queries*, 4th series, vol. xi, p. 384. There is nothing in the letter to support Mr. Rogers's identification with the Princess Royal, daughter of George III. Probability slightly in favour of

- Princess Charlotte of Wales. The picture would solve the difficulty. Who was "Scrutator"? Signed and dated, 1799.
- *†CHARRINGTON, JOHN, Esq., of Mile End and Bures Manor (1739-1815). Size, 29 × 24 in. Copied in enamel (miniature) by Bone. Present owner, Edward Somerset Charrington.
- †CHATFIELD, MRS. MARY. Size, 30 × 26 in. (Director, Brighton Gallery), 30 × 25 in. (J.J.R.). Exhibited at the British Institution (No. 148), 1854, and (No. 141) 1861; Paris (*Femmes des Écoles Anglaise et Française du XVIII Siècle*), 1909; and Japan-British Exhibition, 1910. Presented by her son, Mr. Frederick Chatfield, in 1872, to the Brighton Public Library and Museum.
- *CHATTERTON, by Opie. Belonging to Sir Edward Hornby. See *West Briton*, August 7, 1888.²
- *CHURCHILL, MASTER HORACE, in white dress. Size, 30 × 25 in. Sold at Christie's, December 3, 1904, for 490 guineas; purchased by M. Colnaghi.²
- ×CLARK, WILLIAM, of Meavy (1757-1832). Oval canvas, size, 18½ × 15½ in. Date, 1791. Painted at Durnford Street, Stonehouse. Last heard of with Alfred Hinton, Exeter.
- ×CLARK, JANE (*née* Fox), wife of the above. Oval canvas, size, 18½ × 15½ in. Date, 1791. Painted at Durnford Street, Stonehouse. Last heard of with Alfred Hinton, Exeter.
- ×CLARK, THOMAS BASKERVILLE, son of the above, at age of 4 (1787-1862). Oval oak panel, size, 11 × 9 in. Date, 1791. Painted at Durnford Street, Stonehouse. Last heard of with Alfred Hinton, Exeter.
- ×CLARK, MARY, eldest daughter of William Clark. Aged about 9. Oval canvas, size, 11 × 9 in. Date, 1791. Painted at Durnford Street, Stonehouse. Her nephew, Mr. Alfred Hinton, remembered this picture, but did not know what became of it.
- ×CLARK, JANE APPLEBEE, second daughter of William Clark. Aged about 8. Oval canvas, size 11 × 9 in. Date, 1791. Her nephew, Mr. Alfred Hinton, remembered this picture, but did not know what became of it.
- ×CLARK, DEBORAH, third daughter of William Clark, aged about 5; Married Mr. John Lawrence Hinton. Oval oak panel, size 11 × 9 in. Date, 1791. Last heard of with Alfred Hinton, Exeter.
- *CLARK, MRS. Sold at the 5th Avenue Art Gallery, April 1908 (Edward Brandon's sale), for \$190, to Mrs. S. R. Sigismund, and in 1909, at the Mendonca sale at the 5th Avenue Art Gallery for \$130, to J. R. Fraser, its present owner.
- CLARKE, REV. EDWARD DANIELL, LL.D. (1769-1822). Size, 36 × 28 in. Date, 1805. Exhibited at the Royal Academy, 1805 (No. 167). Engraved by R. Golding, fine line, 4°, 1811, and by

- W. J. Fry, 8°, 1816, both for his "Travels." An MS. note in a second-hand copy of "Opie and his Works" says that this is "In Rev. J. M. Cripps' possession. A duplicate at South Kensington."
- *CLARKE, REV. EDWARD DANIELL, LL.D. (1769-1822). The National Portrait Gallery picture is a bust, slightly turned to left; the Cripps picture is to waist, nearly full face, to right, furred overcoat or cloak. Size, 16½ × 15 in. Presented, April 1889, to the National Portrait Gallery, by Henry Willett, Esq., Brighton.
- †CLARKE, REV. EDWARD DANIELL, LL.D. (1769-1822). Half length, head turned to look over left shoulder. Size, 30 × 26 in. Date, 1807. Engraved by E. Scriven (pub. by G. Corrie), stipple, large fo., 1825, and also 8°, with autograph, for his life, by Otter, 1825. An etching and line engraving (head only) was made by Mrs. Dawson-Turner (Anon) as frontispiece of "Life of Clarke," by Otter, 4°, 1824. Sold at Sotheby's, May 24, 1888, to E. Lionel A. Clarke (Master of Supreme Court, Chancery Division), the son of Dr. Clarke's eldest son. Previously in possession of Mrs. Angelica Forbes, Mrs. Clarke's daughter.
- †CLARKE, MRS. Size, 30 × 26 in. Date, 1806 (?). Exhibited at the Royal Academy, 1806 (No. 198). There is a miniature of this picture by Satchwell last heard of in possession of the Rev. J. M. Cripps. Sold at Sotheby's, May 24, 1888 (after the death of the previous possessor, Mrs. Angelica Forbes), to E. Lionel A. Clarke (Master of the Supreme Court, Chancery Division), the present owner.
- CLAVERING, LADY AUGUSTA. See CAMPBELL.
- *†CLINTON, LORD (Robert Cotton St. John), as a boy (1787-1832). Size, about 36 × 34 in. Present owner, Earl of Mount Cashell; inherited from his mother, who was daughter of the 17th Baron Clinton.
- *†CLOVER, MRS. JOSEPH (*née* Ann Floodman), first wife of a cousin of Joseph Clover, Artist, of Norwich (died, 1784). Bust, three-quarter face, powdered hair. Size, 30 × 25 in. Date, before 1784. Present owner, Mrs. Beevor, who is a great-grand-daughter of Ann Floodman's husband by his second wife.
- COKE, THOS. WM., M.P., of Holkham Hall (created Earl of Leicester, 1837) (1752-1842). See *Country Life*, January 29, 1910, for an illustration of the dining-room at Winkerworth Hall, with this portrait hanging over the sideboard. Captain Hunloke has since had this and other pictures removed to Bucknell Manor. He does not know how it first came to Winkerworth, but presumes it was through Margaret, wife of Sir Henry Hunloke, and sister of Lord Leicester. Date, about 1806. Engraved by S. W. Reynolds, 1807, sheet, mezzo. Present owner, Captain Philip Hunloke, J.P.

- †COLE, REV. JOHN, D.D. (1758–1819). Rector of Exeter College, Oxford, 1808. Size, $24\frac{1}{2} \times 23\frac{1}{4}$ in. Presented by his nephew, J. G. Cole, Esq., to Exeter College, Oxford.
- †COMBE, HARVEY CHRISTIAN, M.P. (1752–1818), Governor of the Hon. the Irish Society, 1806–17; Lord Mayor of London, 1800. Size, 66×54 in. (restored). Date, April 1806. Engraved by C. Turner, on copper, fo., mezzo., 1812, and by J. Baker, line, $4\frac{1}{2} \times 3\frac{3}{8}$ in., 1798. Same plate with inscription altered for *Gentleman's Magazine*, 1818. Present owners, the Hon. the Irish Society.
- CONDELL, HENRY, Musical Composer. Sold by Puttick & Simpson, March 4, 1864, and on November 15, 1866. Formerly in possession of H. F. Long, Esq.
- *COOKWORTHY, WILLIAM (1705–80), Chemist and discoverer of china clay in Cornwall. Wolcot took Opie to Cookworthy's house soon after the lad came under his notice, for the express purpose of painting this portrait. See "Memoirs of William Cookworthy." Date, very early. Present owner,² Mr. Edward Harrison (great-grandson).
- ×COOMBE, WILLIAM. Bust, three-quarter face; probably painted at one sitting. Size, 24×18 in. Mr. James Leyson owned this. He bought it at sale of effects of Miss Coombe, daughter of William Coombe, at Swansea, 1873.
- *COOPER, MISS, sister of Lady Waterpark. Size, 50×40 in. From Lord Waterpark's Collection. Seen at Agnew's, May 1910.
- ×CORY, REV. NICHOLAS (died, 1791). Size, 29×25 in. Date, about 1780. Last heard of with the Rev. Canon Cory.
- *COTTON, MISS, one of the four daughters of George Cotton, LL.D., Dean of Chester. Three-quarter length to right, holding basket of fruit. The engraving has a quotation from Thomson. Engraved as "Melinda" by W. T. Annis, mezzo., $12\frac{5}{8} \times 10\frac{3}{4}$ in., 1803.
- *COURTENAY, MISS ELLEN. Oval, size, $17 \times 15\frac{1}{2}$ in. Sold at Christie's, December 14, 1907, for 14 guineas, and on February 29, 1908, for 21 guineas.
- COURTENAY, FRANCES. See LADY HONYWOOD.
- *COVENTRY, MRS. Size, $27 \times 22\frac{1}{2}$ in. Sold at 5th Avenue Art Gallery (Eugene Fischof's sale) for \$320. Present owner, Mrs. N. W. Green.
- *†COX, GEORGE LISSANT, of Leen Side, Nottingham. Size, $30 \times 24\frac{1}{2}$ in. Present owner, George Henry Cox (great-grandson).
- ×COXE, MRS., wife of R. Albion Coxe. Date, 1806–7. "One of the last pictures on which his genius was employed."—Memoir by Mrs. Opie, prefixed to the "Lectures."
- ×CRANE, MRS. Date, 1803. Exhibited at the Royal Academy, 1803 (No. 150).

CREWE, ELIZABETH ANNE. See VISCOUNTESS FALMOUTH.

×CRIPPS, MRS. Date, 1806. Exhibited at the Royal Academy, 1806 (No. 259). A MS. note in a secondhand copy of "Opie and his Works" says this was in possession of the Rev. J. M. Cripps.

CROME, JOHN, "Old Crome" (1768-1821). Size, $21\frac{1}{2} \times 16\frac{1}{2}$ in. Date, about 1795. Exhibited at the Winter Exhibition, Royal Academy, 1878 (No. 42). "Written on back of modern strainer, "Bought by Sir Francis Boileau, 1873," and on back of canvas, "Portrait of Old Crome, by Opie." Sold by Sir Francis Boileau to Mr. J. J. Coleman, of Norwich, and by him bequeathed in 1899 to the Norwich Castle Museum.

*†CROMPTON, MRS. SAMUEL (*née* Hannah Woodhouse, married 1769). White mob cap with satin bow, white dress, crossed fichu, blue silk at waist, black lace scarf over shoulders. Age between 50 and 60. Size, 30×24 in. Present owner, H. B. Lawford (great-great-grandson).

*CROSS, THE MISSES. Two young girls sitting by a gipsy fire. Rich chiaroscuro. Size, 50×40 in. Bought from Mrs. Cross of Tewkesbury, by Messrs. Dowdeswell, the present owners.

*CROSSMAN, L., ESQ. Size, 29×24 in.. Sold at Christie's, May 6, 1910, for 45 guineas, and bought by Cremetti. Seller's name not given.

CROWTHER, JOHN (born 1778). Size, $25\frac{3}{8} \times 21\frac{3}{8}$ in., three-quarter face to left, blue coat, gilt buttons, white stock. Age, about 25. Present owner, W. H. Romaine-Walker (great-nephew).

×DANBY, WILLIAM, of Swinton Hall. In 1865 this was in possession of Admiral O. H. Vernon Harcourt, through his wife—William Danby's widow. See "History of Masham," by John Fisher.

*DANIEL, —, of Fowey (unknown). "Late the property of a gentleman ["late Dr. Willis, D.D.," note by Mr. Enys] who inherited part of them [the pictures] from Dr. Wolcot." Painted for the late Dr. Wolcot, who first brought Opie into notice. Sold at Christie's, April 19, 1828 (No. 42 in sale cat.). Cat. not priced.

DANIELL, RALPH ALLEN, together with CAPTAIN MORCOM. Size, 39×49 in. Date, 1786. Exhibited at the Royal Academy, 1786 (No. 8). "A Gentleman and a Miner with a Specimen of Copper Ore." Present owner, W. C. Pendarves. "Old Mr. Daniell's admirable picture by Opie was sold to Mr. Pendarves, June 1835." —"Reminiscences" of Rev. R. Polwhele.

*†DAVIDSON, DAVID, of Cantray (1720). White wig, red coat, and waistcoat, white stock and ruffles; the left hand thrust into breast of coat. Aged about 60. Size, 30×24 in. Date, before 1785. Present owner, Miss Davidson of Cantray.

*†DAVIDSON, DAVID, of Cantray. Seated in red chair, black velvet (?) coat, white cambric stock, frilled shirt, and ruffles, wig; holds a

- stick in right hand. Size, 36 × 28 in. Date, about 1790. Present owner, Miss Davidson of Cantray.
- *†**DAVIDSON, MRS. DAVID** (*née* Maria Cuthbert of Castlehill; married, 1785), wife of above. Large black hat with feathers, hair powdered and curled, white fichu, bodice slightly open at neck. Dark shawl over shoulders. Size, 36 × 28 in. Date, about 1790. Present owner, Miss Davidson of Cantray.
- ***DAVY, SIR HUMPHREY** (1778–1829). Attributed to Opie. Present owner, Frederick Sleep.
- DAVY, REV. MARTIN, D.D.**, Master of Gonville and Caius. Size, 29½ × 24½ in. (J.J.R.), about 36 × 26 in. (Gonville and Caius). Date, about 1803. Bequeathed by Dr. Davy in 1838 to Gonville and Caius College.
- DEANE, MRS. SARAH** (?). Mrs. Tweedy has always understood that the Christian name was Dorothy, not Sarah, as given in "Opie and his Works." Size, 32 × 28 in. (J.J.R.), 30 × 25 in. (Mrs. Tweedy). Date, about 1800. Present owner, Mrs. Tweedy.
- ***DE BURGH, THOMAS**, of Oldtown (1754–1832). Half length, three-quarter face. Attributed to Opie. Size, 37 × 28 in. Present owner, Lieut.-Col. T. J. de Burgh.
- DE BURGH, FLORINDA, MRS.** (*née* Gardiner), wife of above. Size, 40 × 30 in. Present owner, Lieut.-Col. T. J. de Burgh, who believes this picture to be by Sir Joshua Reynolds.
- ***DE DUNSTANVILLE, LORD**. After Reynolds. Present owner, Lord St. Levan.
- †**DELANY, MRS.** (*née* Mary Granville) (1700–88). Size, 30 × 25 in. Date, 1782. Painted for King George III. Exhibited at the National Portrait Exhibition, 1867 (No. 708). Engraved by Anon, stipple, vignette frontispiece to "Diary of Mme. D'Arblay," pub. H. Colburn, 1842. At present time at Kensington Palace.
- †**DELANY, MRS.** The frame was designed and inscription composed by Horace Walpole. Size, 29½ × 24½ in. Painted for Lady Bute. Engraved by J. Brown, as frontispiece to 1st vol. of her "Autobiography." Bequeathed by Lady Llanover to the National Portrait Gallery, and accepted by the Trustees, February 1896. Another duplicate is now at Wellesbourne, near Stratford-on-Avon. See "The Granville Family."
- *†**DEMPSTER, GEORGE, M.P.**, of Dunnechan (1732–1818). Size, 30 × 24 in. Present owner, D. C. Guthrie of Craigie, who inherited it from George Dempster, whose daughter Anne married a Guthrie of Craigie.
- ***DIBDIN, CHARLES**. Size, 31½ × 26 in. (78 × 65 cm.). Present owners, Museum of Fine Arts, Boston, Mass., U.S.A.
- DIBDIN, CHARLES**. Size, 30 × 24 in. Exhibited at the Grosvenor

Gallery, 1888. Sold at Christie's, May 29, 1897 (Sir John Pender's sale), for 52 guineas; bought by Tooth.

†§DICKSON, LADY. Unsigned. Hands clasped on lap, ungloved. "Opie and his Works," p. 244. Size, 29 × 24 in. (J.J.R.) or 30 × 24 in. Date, about 1799. Present owner, Captain W. D. O'Brien.

†§DICKSON, LADY. Signed "J. Opie" on background a few inches above right hand. Left hand gloved and hanging down, right gloved and resting on her lap. Size, 29 × 24 in. (J.J.R.) or 30 × 24 in. Date, about 1801. Present owners, Miss F. M. O'Brien Despard and Mrs. Stevenson.

DINGWALL, JOHN, of Buckley (1734–1812). Date, 1807. Exhibited at the Royal Academy, 1807 (No. 225). Engraved by Charles Turner, mezzo., 12½ × 10 in., 1812.

DOLBEN, SIR WILLIAM, M.P. (died, 1814). Size, 30 × 24 in. Date, about 1800. Present owners, Bodleian Library, Oxford.

†§DOWSON, BENJAMIN UTTING, of the Old House, Geldeston. Size, 29¼ × 24½ in. (or 30 × 25 in., J.J.R.). Painted at one sitting. Date, 1800. Present owner, E. Theodore Dowson.

†§DOWSON, SUSANNA, wife of above. "Opie and his Works," p. 245. Mr. Rogers gives the date of painting as 1806, but Mrs. Dowson wrote some lines addressed "To Mr. Opie, 1800," in her book of verses:

"When low in earth this faded form shall lie,
Thanks to thy genius, Opie, I shall live;
Still speak the language of a mother's eye,
And almost breathe the precepts she would give."

Size, 29¼ × 24½ in. (or 30 × 25 in., J.J.R.). Present owner, E. Theodore Dowson.

×DUMERGUE, CHARLES, Surgeon. Engraved by Condé (Evan's Cat.).

×DUNDAS, HENRY, 1ST VISCOUNT MELVILLE. Engraved. Not in possession of the present Viscount.

DUNSTAN, SIR JEFFREY.¹ Sold at Smithers's, 1814 (No. 23 in cat.), for £4.

×DUREHAM, BISHOP OF (SHUTE BARRINGTON) (1734–1826). Date, 1805. Exhibited at the Royal Academy, 1805 (No. 222).

†§EARLE, JAMES, Gentleman of the Privy Chamber to George III. Size, 29 × 24 in. Date, about 1796. Present owner, Percy Belgrave.

†§EARLE, MRS. JAMES, wife of above. Said to be especially graceful and charming. Size, 29 × 24 in. Date, about 1796. Present owner, Percy Belgrave.

×EDWARDS, MRS. MAJOR. "Portrait of a Lady" and "A Female



MRS. ELLIOT.

SISTER OF BISHOP MALBY OF NORWICH.

By permission of the owner, F. M. Bland, Esq.

- Head" sold together. Marked in MS. in cat., "Mrs. Major Edwards, Aunt of Alfred Bunn, probably, therefore, Opie's first wife, Mary Bunn" (Supplement to "Opie and his Works," p. 238). Sold at Christie's, February 7, 1863 (Lots 713, 714), for £2.
- × ELLIOTT, MRS. (*née* Ann Maria Maltby), sister of the Bishop of Durham (died, about 1853). Buff dress, short white sleeves, right elbow resting on red-covered table, hand at cheek. Size, 30 × 25 in. Date, about 1800. Sold to Agnew about 20 years ago by Mrs. Fraser-Tytler.
- *† ELLIOTT, MRS. (*née* Ann Maria Maltby), sister of the Bishop of Durham (died, about 1853). White dress. Size, 30 × 25 in. Date, about 1799. Present owner, F. M. Bland.
- × ELLIOTT, MRS. (*née* Ann Maria Maltby), sister of the Bishop of Durham (died, about 1853). Sold by Mr. Charles Cope's Executors at Christie's, June 8, 1872, for 23 guineas.
- *† ELLIS, REV. WILLIAM, LL.B. (1760–1824), for 42 years Rector of Thames Ditton. Present owner, Molesworth Ellis.
- * ELPHINSTONE, HON. WM. FULLERTON (1744–1834). Engraved by L. Haghe, lith. vignette, with facsimile of autograph, "Cat. of Engraved British Portraits," F. O'Donoghue, vol. ii.
- ENNIS, MARY. See MRS. M. VIVIAN.
- EXMOUTH, EDWARD PELLEW, 1ST VISCOUNT (1757–1833). Present owner, Sir Archibald Orr-Ewing, Bart.
- FALMOUTH, EARL OF, EDWARD. See BOSCAWEN.
- † FALMOUTH, GEORGE EVELYN BOSCAWEN, 3RD VISCOUNT (1758–1808). Half length. Size, 30 × 25 in. Date, about 1805. Present owner, Viscount Falmouth.
- † FALMOUTH, ELIZABETH CREWE, VISCOUNTESS, wife of above. Size, 30 × 25 in. Date, about 1805. Present owner, Viscount Falmouth.
- † FANSHAWE, JOHN, of Shabden (1738–1807). Size, 30 × 25 in. Relined. Date, about 1795–1800. Present owner, Admiral of the Fleet Sir Arthur Fanshawe, G.C.V.O., K.C.B.
- × FARINGTON, JOSEPH, landscape painter (died, 1818). See note in "Opie and his Works," p. 92. Date, 1794. Exhibited at the Royal Academy, 1794 (No. 97).
- *† FAVELL, SAMUEL, Freeman of City of London and Clothworkers' Company. Aged about 45. Three-quarter face. A fine picture. Mr. and Mrs. Favell were friends of Amelia Opie: they travelled with the Opies to France. Size, 29 × 24 in. Present owner, Mrs. Simms Reeve.
- FENWICK, MRS. N. L. See SEBRIGHT.
- × FINCH, HON. MRS. CHARLES. Date, 1801. Exhibited at the Royal Academy, 1801 (No. 162).
- × FOOT, JESSE, Surgeon (died 1826). Engraved by Freeman, undated,

- 6½ × 4½ in. (pub. C. Dyer, Soho); S. Freeman, stipple, 3¾ × 3 in. (pub. C. Dyer); and W. Ward, mezz., 12¾ × 10¾ in. See Anderdon Collection: Catalogue for 1798.
- *FORDYCE, MISS. Present owner, Mrs. Morris K. Jesup, New York, U.S.A.
- FORSTER, REV. SAMUEL, D.D. (1752(?)–1843), Fellow of St. John's College, Cambridge; Headmaster of Free School, Norwich. Full-length, in a gown. Size, 95 × 59 in. Date, about 1804. Engraved by E. Bell, sheet, mezz., 1805, 24½ × 15¾ in. (private plate). Present owners, St. John's College, Cambridge. (In the College Hall).
- ×FORTESQUE, SIR JOHN, KT., Lord Chief Justice of the King's Bench, 1442. The portrait is inserted in upper part of a mirror frame elaborately carved with cupids, flowers, and foliage. Beneath the portrait is a shield inscribed "De laudibus legum Angliæ," the title of his famous treatise. Octagonal canvas, size 30 × 22 in. Painted for Colonel Fortescue from the original at Castlehill, attributed to the school of Mabuse. Last heard of with J. W. Peard.
- †FOX, RT. HON. CHARLES JAMES (1748–1806). Finished from the bust by Nollekens ("Nollekens and his Times," vol. ii, p. 289). ² A drawing by Derby after the Holkham portrait sold at Christie's May 3, 1838, for £20 9s. 6d. At Raith, near Kirkcaldy, is a portrait of Fox by Opie (?), the upper part of this Holkham portrait (see Dibdin's "Northern Counties"). Reduced copy (5 × 4 in.) in enamel by Bone. Size, 106¼ × 72 in. Date, 1804. Painted for Mr. Coke at Holkham. Exhibited at the Royal Academy, 1805 (No. 82). Engraved by S. W. Reynolds, large fo., mezz., 1806, 32 × 21¾ in., and by H. Robinson, mixed, three-quarter length, in "Lodge's Portraits," 1835, vol. xii (reduced in size). Present owner, Earl of Leicester.
- ×FOX, RT. HON. CHARLES JAMES (1748–1806). Sold at Christie's, June 14, 1862, for 40 guineas.
- FOX, JANE. See MRS. WM. CLARK.
- *†FROST, MASTER WILLIAM (1798–1875). At the age of seven or eight. Dark suit, frilled white muslin collar, hat in hand. Size, 29½ × 24½ in. Date, 1805–6. Present owner, Mrs. Frost.
- FRY, MRS. A. F. See WESTCOTT.
- FUSELI, HENRY, R.A. (1739–1825). Size, 29¾ × 24½ in. Date, 1794. Exhibited at the Royal Academy, 1794 (No. 29), "A Gentleman." ² Engraved by G. Harlow, 1834, and by Ridley, stipple 8°, 1801, for *Monthly Mirror* (Vernon & Hood). Presented, June 1885, by Lord North and Colonel North, M.P., to the National Portrait Gallery.

- ×FUSELI, MRS., wife of above. Date, 1794. Exhibited at the Royal Academy, 1794 (No. 42), "A Lady." Sold at Christie's, June 6, 1896, for 190 guineas; bought by Masters. See *Athenæum*, June 13, 1896.²
- ×GALLAGAN, MR., of Soho Square. Date, 1787. Exhibited at the Royal Academy, 1787 (No. 147), "Portrait of a Gentleman."
- GARDINER, FLORINDA. See MRS. DE BURGH.
- *†GARDNER, PHILIP THOMAS, with HIS SISTER, MARGARET FRANCES GARDNER, and a dog. Size, $30\frac{1}{2} \times 37\frac{1}{2}$ in. Date, about 1805. Present owner, Philip Thomas Gardner.
- GAY, JOHN, of Norwich. Size, 28×24 in. Date, 1799. This and the following portrait were in possession of the late Canon Girdlestone of Bristol. His son and daughter know nothing of them.
- GAY, MISS, daughter of above. Size, 28×24 in. Date, 1799.
- GEARE, MRS. See CHARLOTTE GULLETT.
- *GEORGE, COLONEL G. C., of Penryn Volunteers (died, 1807). Seen to waist, seated, three-quarter face to left, dark coat, metal buttons, full white neckcloth. Size, 30×24 in. Bought by Mr. J. C. Williams, its present owner, in 1867; formerly owned by Mr. P. Tregellas, Truro.¹
- †GIDDY, DAVIES, M.P. (he took the name of Gilbert after his marriage with the heiress of Thomas Gilbert) (1767-1839). At Tresillick. Marked "Opie, R.A., 1805." Copied twice by Edward Opie, and also once by R. A. Gilbert. This last copy is at Gawdy Hall, Norfolk. Size, 29×24 in. Date, 1805. Exhibited at the Royal Academy, 1806 (No. 277). Present owner, C. Davies Gilbert.
- *†GIDDY, REV. EDWARD. At Tresillick. Present owner, C. Davies Gilbert.
- GIDDY, MARY PHILLIPA. See MRS. GUILLEMARD.
- †GIDDY, MRS. Size, $22 \times 18\frac{1}{2}$ in. Date, probably before 1781. Present owner, Rev. H. de Courcelles, who purchased it from the widow of Mr. E. Trewbody Carlyon. It was in bad condition and had to be restored. From the style and texture of canvas the restorer thought that it was not an Opie, but of much earlier date, and belonging to the Vandyke school.
- ×GIFFORD, MISS. Date, 1806. Exhibited at the Royal Academy, 1806 (No. 22).
- GILBERT, DAVIES, P.R.S. See D. GIDDY.
- †GILLIES, JOHN, M.D., F.R.S. (1747-1836). Size, 30×24 in. Painted for himself in 1795. Engraved by K. Mackenzie, stipple, 8°, octagon, 1800, and by C. Pickart (drawn by Evans), stipple, fo. 1813, for Cadell's "British Gallery." Mr. Rogers gives Pickart's engraving as 4°; Wm. Smith's MS. Cat. has it fo. Present owner, Mrs. Menzell.

- †GILLIES, CATHERINE (*née* Beaver), wife of above. Half length. Size, 30 × 24 in. Date, 1795. Present owner, Miss Helen S. Gillies.
- GILLIES, CATHERINE (*née* Beaver). Another portrait. Three-quarter length. Size 35½ × 27½ in. Date, 1805. Present owner, Lieut.-Col. H. Lockhart Smith, D.S.O.
- †GIRTIN, THOMAS (1773–1802). Black coat, white neckcloth; palette and crayon in his hands. Size, 29 × 24½ in. Date, 1800–2. Exhibited at the Winter Exhibition, Royal Academy, 1875. Engraved by S. W. Reynolds, mezzo., May 16, 1817 (pub. by J. Girtin), and by E. Scriven, stipple, vignette (for “Library of Fine Arts”), 1832. Present owner, Thomas Girtin.
- *†GIRTIN, THOMAS (1773–1802). Brown coat, in right hand a crayon, left a sketch-book. Has been put under plate-glass and panelled at the back. Size, 30 × 24½ in. Present owner, F. P. Barnard, M.A., F.S.A., etc. (Girtin’s great-grandson), Professor of Mediæval Archæology, University of Liverpool.
- *GIRTIN, THOMAS (1773–1802). Half length, face three-quarters to the left. Size, 29½ × 24½ in. Purchased, November 1891, by the National Portrait Gallery.
- *GIRTIN, THOMAS (1773–1802). Sold for the late Mr. W. F. Tiffin at Christie’s, April 13, 1892, for £1 16s.; bought by Parsons.
- §GIRTIN, THOMAS (1773–1802). Seen to waist, seated, three-quarter face to left, rich brown hair, dark eyes; in brown coat and white cravat; his right arm rests on a table in front, a pen in hand, his left hand holds a roll of paper. Size, 29 × 24 in. Sold for Mr. Wm. Cox, Pall Mall, at Christie’s, February 18, 1884, for 3½ guineas. Present owners, Messrs. Colnaghi & Co.
- *GIRTIN, THOMAS (1773–1802).¹ Sold at Christie’s, April 1, 1879 (Domenic Colnaghi Sale), for £1 2s.; bought by Richardson.
- GLASS, THOMAS, M.D. (died, 1786). “Hands inexpressive and inferior in power to the rest of the work.”¹ Date, about 1871. Exhibited in “Portraits of Devon and Cornwall” (No. 154), Exeter, 1873. Engraved by E. A. Ezekiel, 1788. Present owners, Devon and Exeter Hospital.
- †GLOUCESTER, H.R.H. WILLIAM HENRY, DUKE OF. Half length, nearly full face, powdered hair. In white uniform, with lace cravat and red sash crossing from right shoulder and passing round waist. Wearing the mantle of the Order of the Garter; Collar, and George—the former set with large red stones. Size, 30 × 25½ in. Painted for himself about 1782. Given by the Duke to Lord Harcourt. Present owner, Rt. Hon. Lewis Harcourt.
- ×GLOUCESTER, H.R.H. MARIA, DUCHESS OF (COUNTESS WALDEGRAVE). Date, about 1782. Mentioned in a letter from Wolcot, and in an MS. memoir of Wolcot by his nephew, Edward Collins Giddy.

- GLOUCESTER, H.R.H. WILLIAM FREDERICK, DUKE OF, K.G., son of foregoiug (1776-1834). Finished by Henry Thomson, under Opie's direction, during the latter's fatal illness. Size, 102 × 58 in. Date, 1806-7. Exhibited at the Royal Academy, 1807 (No. 161). Engraved by S. W. Reynolds, fo. mezzo., and by H. Meyer, after a drawing by R. W. Satchwell, in which Chancellor's robe is substituted for black gown, as frontispiece to Ackerman's "History of Cambridge," 4°, 1815. Present owners, Trinity College Cambridge (Combination Room).
- GODWIN, MARY WOLLSTONECRAFT (1759-97). Size, 29½ × 24½ in. Painted for William Godwin about 1797. Engraved by Heath, oval stipple, 3⅜ × 2⅝ in. 1798 (pub. by Johnson); by W. T. Annis, 1802, half length, mezzo., 10 × 8 in., in a small cap, in a border; again by Annis, 4° mezzo., and 8°, 1815 (octagon, half length, pub. by Dean & Munday); Woodbury type, as frontispiece to vol. ii of "Godwin and his Friends," 8° 1876; and by Anon, stipple octagon, 3¼ × 2⅝ in. Bequeathed to the National Portrait Gallery by Jane, Lady Shelley; accepted by the Trustees, July, 1899.
- GODWIN, MARY WOLLSTONECRAFT (1759-97). Size, 29½ × 24½ in. Date, in or before 1796. Exhibited at the British Institution (No. 173), 1861, and the National Portrait Exhibition (No. 689), 1867. Engraved by Ridley for *Monthly Mirror*, February 1, 1796, half length in an oval, stipple 3½ × 3 in., and by T. Cole (wood engraving), June 1898. Etched by Mrs. Merritt for memoir prefixed to "Letters to Imlay, 1879" (Kegan, Paul). Purchased by the National Gallery for £231, out of the Clarke Fund, at the sale of the late Mr. Russell's pictures, December 5, 1884. See the *Times* for discussion as to the authenticity of this portrait. Mr. Rogers enters the Ridley engraving, on p. 182 of "Opie and his Works," as referring to a different picture.
- GODWIN, MARY WOLLSTONECRAFT (1759-97). Mr. Rogers gives this (p. 99) as a portrait of Mary Wollstonecraft's daughter, afterwards Mrs. Shelley. In an MS. note of his preserved by Mr. Enys he amends this, and states Sir Percy Shelley's opinion that it refers to the wife, not the daughter, of Godwin. Sold for 3 guineas at sale of Opie's pictures, June 6, 1807.
- GODWIN, WILLIAM (1756-1836). Size, 29½ × 24½ in. Present owners, National Gallery (purchased in London from Mr. C. Campbell Feetum, in 1886, out of Lewis Bequest).
- GOODRIDGE, JOHN, R.N. (1709-81), Commander of H.M. Packet *Duke of Cumberland*. Size, 10 × 8 in. Painted at Flushing, 1780; restored, 1874. Exhibited at the Polytechnic Hall, Falmouth, 1854. Engraved by J. Heath, 8°, 1781, oval in a square, as frontispiece to the *Phoenix*. Present owner, Miss Gay.

- ×GORDON, LIEUT.-COL. HUGH MACKAY (Quarter-Master-General of Forces in India). Engraved by W. W. Barney, mezzo., $11\frac{1}{2} \times 9\frac{1}{2}$ in. (pub. W. Barney). Same plate, with address of T. Palsler.
- ×GRAHAM, SIR JAMES, BART., M.P. (1753-1825). Exhibited in 1854 by Sir A. Dalrymple at the British Institution (No. 167). Engraved by C. S. Taylor, 4° (private plate).
- *†GRAHAM, SIR SANDFORD, BART. Painted on leaving Eton. To waist, three-quarter face to left, blue coat, buff waistcoat, white neckcloth. Size, 30×24 in. Painted for Dr. Goodall, probably about 1805, Engraved for Mr. Cust's "Eton College Portraits." Present owners, Eton College (Provost's Lodge).
- GRANDI, MR. Painted as an experiment on a canvas prepared with a composition invented by Mr. Grandi. Size, 17×14 in. Bequeathed by the Rev. T. Penrose, D.C.L., to the University Galleries, Oxford.
- GRANVILLE, MARY. See MRS. DELANY.
- GRAVES, MRS. MARY, daughter of Vice-Admiral Sir Thomas Graves, K.B. Date, before 1780. Present owner, Sir Charles J. Graves-Sawle, Bart.
- *GREGORY, DR., (the identity of the sitter has been questioned), Inventor of Gregory's Powder (?). Engraved, stipple at British Museum, engraver unknown. Present owners, Agnew's Gallery.
- GREY, CHARLES, 1ST EARL (1729-1807). Half length, seated, full face. Mr. S. H. Whitbread, M.P., has seen an engraving, but does not know by whom. Present owner, Samuel Whitbread, J.P., D.L.
- ×GRIBBLE, CAPT. C. B., Hon. East India Company's Service. Size, 30×24 in. Date, about 1806. Exhibited by Mr. C. Turner at Taunton Castle, 1875. Last heard of with Mrs. Turner, Taunton.
- †GRYLLS, MRS. R. GERVEYS (*née* Charity Hill). Size, $21\frac{1}{2} \times 18\frac{1}{2}$ in. Date, 1779-81. Present owner, Horace Grylls.
- *†GRYLLS, MR. THOMAS, Solicitor, of Helston. A young man in frock coat, with stock collar, powdered hair; background of red curtain, draped. Size, 29×24 in. Present owner, C. R. Gerveys Grylls.
- *†GRYLLS, MRS. THOMAS. Curly brown hair covered with scarf or veil; reddish brown dress cut low at neck, with kerchief folded inside; string of beads round throat. Size, 29×24 in. Present owner, C. R. Gerveys Grylls.
- *†GUILLEMARD, MRS. (*née* Mary Philippa Davies Giddy). At Treslick. Canvas marked on lower left hand corner "M. P. D. Giddy, Opie, p. 1805." Size, 29×24 in. Present owner, C. Davies Gilbert.
- †GULLETT, CHRISTOPHER (1740-98), with ANNE, HIS WIFE (died, 1801), and THEIR YOUNGEST CHILD, GEORGINA (1781-1868). Size, 51×40 in. Date, about 1786. This picture, in excellent

condition, has never been exhibited. Mr. Rogers gives the date of painting as 1790. Present owner, W. A. Geare.

†GULLETT, ANNE (1771-1839), CHRISTOPHER (1767-1800), and JOHN (1770-1825). Size, 51 × 40 in. Date, about 1786. This and the following picture were formerly in possession of Mr. Geare, son of Charlotte Gullett, and were sold to Mr. A. Wertheimer, December 1910.

†GULLETT, MARY (1773-1833), CHARLOTTE (1775-1851), CAROLINE (1778-1863), and ELIZABETH (1779-1801). Size, 51 × 40 in. Date, about 1786. Present owner, A. Wertheimer.

*†GULSTON, MRS. JOSEPH (*née* Susanna Woodham) (died, 1806). Aged about 21. Half length to left; dark chestnut hair curling over forehead, grey eyes, fresh complexion; no ornaments, black dress opening over white muslin, ruffled. Opie is said to have observed that "he would not add another touch, lest he should spoil his best work." Size, 30 × 25½ in. Present owner, Alan Stepney-Gulston.

GURNELL, MISS. See MRS. ARMSTRONG.

*†GURNEY, AGATHA (afterwards Mrs. Hanbury). ² See Hare's "Gurneys of Earlham," vol. i, pp. 204, 258. Present owner, J. H. Gurney.

*†GURNEY, ELIZABETH (Mrs. Fry) (1780-1845), at age of 14. Full length, three-quarter face to left, white dress, with a dog. Size, 30 × 25 in. Date, 1794. Exhibited at the Norwich Art Loan Exhibition, 1878. ² Bought at Lord Oxford's sale, Aylsham, 1878, by C. L. Buxton, its present owner.

GURNEY, HANNAH (Lady Buxton), and RICHENDA. See THE FORTUNE TELLER.

GURNEY, HANNAH. See MRS. T. KETT.

GURNEY, HUDSON, M.P., of Keswick (1775-1867). Size, 29½ × 24½ in. Date, 1797. Etched by Mrs. Dawson Turner, vignette 4°. Present owner, J. H. Gurney.

*GURNEY, HUDSON, M.P. Present owner, Reginald Gurney.

GURNEY, JOHN, of Earlham, Norfolk (1750-1809). Probably the portrait referred to by T. S. Cooper, R.A., in "My Life," as hanging in Gurney's Bank, and not appreciated by Mr. Richard Gurney. Cooper told him he would cover its value three times over with his own works to be its possessor. Size, 29 × 24 in. Date, about 1799. Probably the picture described as "Mr. Gurney of Norwich" (No. 187), exhibited at the Royal Academy, 1799. Present owner, Eustace Gurney, J.P.

GURNEY, JOHN, JUNR. See THE FORTUNE TELLER.

GURNEY, JOHN, of Trevorgus, Cornwall (1753-1823). Size, 28 × 22 in. Date, before 1781. Present owner, G. G. H. Gurney.

- ×HAMILTON, LADY (1761–1815). The influence of Reynolds is apparent in this picture, but it is said to differ from his representation of her as a Bacchante. Size, 29 × 25 in. Date, 1785–95. Captain B. Hamilton owned this. It was presented by Opie to his father-in-law, Mr. Bunn.
- HAMILTON, LADY, AND CHILD. See SAMUEL AND ELI.
- HAMILTON, MAJOR. See BOY AND DOG.
- *†HAMILTON, MAJOR DANIEL (1722–1810), a founder of the Exeter Bank. Dark green coat, gold buttons, white cravat, and lace ruffles. Presented to the Exeter Museum in 1895.
- ×HAMILTON, MR. AND MRS. JOHN. Size, 50 × 49 in. Relined in 1862 by Anthony. Last heard of with Major James Hamilton.
- HANBURY, WILLIAM AND ANNE. See LORD BATEMAN.
- HANCOCK, JOHN EASTMAN (1755–1832). Size, 29 × 24 in. Relined. Present owner, Talbot Fry Dobson.
- HANCOCK, HANNAH. See WESTCOTT.
- ×HANKEY, JOHN CHAPLIN, M.P. Half length, sitting, holding a letter (Evans, and W. Smith's MSS.). Engraved by C. Watson, 4°, 1793.
- HARCOURT, LAST COUNTESS (Hon. Mrs. W. Harcourt). After the original by Sir Joshua Reynolds. Mr. Harcourt knows of no other portrait of Lady Harcourt by Opie, and thinks this copy must be the one mentioned on p. 105 of "Opie and his Works." Date, 1782 (?). Present owner, Rt. Hon. Lewis Harcourt.
- ×HARDING, JOHN. Size, 28 × 24 in. Date, 1799. This was owned by the late Canon Girdlestone, of Bristol, but his son and daughter know nothing of it.
- HAREWOOD, COUNTESS OF. See HENRIETTA SEBRIGHT.
- †HARMER, SAMUEL (died, 1808). Speaker of the Common Council of Norwich. Size, 93 × 58½ in. Painted for the Council about 1798. "Presented by the Common Council, Sept., 1798, as a mark of their approbation of his uniform conduct in supporting the rights of his fellow citizens." Engraved by S. W. Reynolds, sheet, 22½ × 15¼ in., mezzo., 1805. Present owners, Guildhall, Norwich (Police Court).
- *HARRIS, THOMAS. Mr. J. N. Longman, great-grandfather of the present Mr. J. N. Longman, married a sister of Harris. See *Notes and Queries*, 7th series, vol. viii, p. 374. Present owners, Messrs. Longman.
- †HARRIS, HENRY, third son of Thomas Harris of Rosewarne. Size, 30 × 26 in. Date, before 1781. Sold at the Rosewarne sale, October 2, 1894, to Mrs. Bond, the present owner.
- †HARRIS, MARY (afterwards Mrs. H. W. Hartley) (died, 1868 (?)), only daughter of William, eldest son of Thomas Harris of Rosewarne. To waist, three-quarter face to left, dove-coloured evening dress,

hair dressed over a cushion, with pearls, throat ribbon. Either the identity of this picture, or the year in which it was painted, must be incorrect. Possibly it represents the *wife*, not the daughter, of William Harris. The dress and appearance are those of an adult. Size, 30 × 26 in. Date, before 1781. Sold at the Rosewarne sale, October 2, 1894, to Mrs. Bond, the present owner.

†HARRIS, WILLIAM, Sheriff of Cornwall, eldest son of Thomas Harris of Rosewarne. Size, 30 × 26 in. Date, before 1781. Sold at the Rosewarne sale, October 2, 1894, to Mrs. Bond, the present owner.

HARRIS, PETER BOWN, J.P., D.L., of Rosemerryn, Falmouth. Oval canvas; size 8 × 6 in. Date, about 1786. Not included in the Millett sale, and believed to be now owned by a relative in Australia.

*†HARRIS, PETER BOWN, J.P., D.L., of Rosemerryn, Falmouth. Half length, blue coat, yellow waistcoat, white frill. Panel, size, 26 × 20 in. Date, 1796. Sold at the Millett sale; bought by John Williams, the present owner.

†HARRIS, PETER BOWN, J.P., D.L., of Rosemerryn, Falmouth. Claret coat, striped waistcoat. Size, 28 × 24 in. Date, about 1796. Sold at the Millett sale; bought by Mr. J. A. D. Bridger, the present owner.

*HARRISON, LADY. Size, 30 × 25 in. From the Fischhof Blakeslee Collection. Sold at Chickering Hall, February 9 and 10, 1900, for \$950; bought by J. Richmond.

HARTLEY, MRS. HENRY W. See MARY HARRIS.

*†HARVEY, FRANCES, wife of Mr. John Harvey, and daughter of Sir Roger Kerrison, of Brooke,¹ (1765–1809). Three-quarter length. Size, 30 × 24 in. Date, 1790–1800. Present owner, Lieut.-Col. J. R. Harvey.

†HARVEY, JOHN, of Thorpe Lodge, Norwich (1755–1842), Mayor of Norwich, 1792; commanded the Norwich Light Horse Volunteers, 1797. Size, 102 × 70 in. Date, 1802. Painted for the Norwich Light Horse Volunteers. "This portrait of John Harvey, Esq., Mayor of this City, 1792, Major Commandant of the Norwich Light Horse Volunteers, established 1797, was presented by that Corps in testimony of their attachment, esteem, and regard." Exhibited at the Royal Academy, 1802 (No. 116). Present owners, St. Andrew's Hall, Norwich. A copy of this picture by Mrs. Day is in possession of Lieut.-Col. J. R. Harvey.

*HARVEY, JOHN,¹ of Thorpe Lodge, Norwich (1755–1842), Mayor of Norwich, etc. To waist, in uniform, three-quarter face to right, left arm folded across breast, showing sword-hilt above it. Size, 30 × 24 in. Date, 1790–1800. Lately in possession of Mr. Savill Onley, of Stisted Hall, and believed to be now owned by a nephew.

*HARVEY, ROBERT, of Catton² (1752–1820), Lieut.-Col. East Norfolk

- Militia, and Colonel of Norwich Volunteers. To waist, three-quarter face to left, Militia uniform, sword-hilt raised on his left arm. Size, 30 × 24 in. Date, 1790–1800. Lately in possession of Mr. Savill Onley, of Stisted Hall, and believed to be now owned by a nephew.
- *HARVEY, ROBERT, of Catton.² A fac-simile of the above. Size, 30 × 24 in. Date, 1790–1800. Present owner, Sir Charles Harvey, Bart.
- *HARVEY, THOMAS, uncle of Bishop Maltby of Durham's first wife. Present owner, M. J. Urquhart.
- HASTINGS, MARQUESS OF. See LORD MOIRA.
- ×HAWES, REV. THOMAS, M.D. (1733–1820), Rector of All Saints', Aldwinkle. See "Memorials of Amelia Opie," p. 117 (2nd edition).
- ×HAWKER, JOHN NICHOLS, Merchant of Plymouth. Size, 23½ × 19½ in. Last heard of with the Rev. Treasurer Hawker.
- *†HAWKINS, MR. JAMES, of Croydon. Ivory miniature. Size, 2⅞ × 2¼ in. Painted for and given to his friend, Mr. Thomas James, of Croydon. Present owner, Stewart Sutherland. Mr. James was Mr. Sutherland's grandfather. He left it to his eldest daughter (born 1802), who wrote on the back of the frame, "James Hawkins of Croydon, painted by Opie." On Miss James's death it came to Mr. Sutherland.
- ×HEAME, BENJAMIN, of Penryn. Size, 23 × 21 in. Date, about 1778. Last heard of with Mr. J. A. Spargo.
- ×HEATHCOTE, MRS. R., represented as Miranda. Date, 1807. One of Opie's last pictures.
- ×HENDERSON, COLONEL. Date, 1790. Exhibited at the Royal Academy, 1790 (No. 210).
- †HERRING, JOHN, Mayor of Norwich, 1799. Size, 96 × 60 in. Date, 1801. Painted for the citizens of Norwich; subscribed for by them for "his assiduous and humane attention to the soldiers on their return from the Continent." Exhibited at the Royal Academy, 1801 (No. 26). At present at St. Andrew's Hall, Norwich.
- HILL, CHARITY. See MRS. GRYLLES.
- ×HILL, REV. ROWLAND (1744–1833), Minister of Surrey Chapel. Size, 10½ × 8½ in. Date, about 1804. Last heard of with J. Fitzroy Morris, of Salisbury.
- HINTON, MRS. J. L. See CLARK.
- ×HOARE, MR. Date, 1800. Exhibited at the Royal Academy, 1800 (No. 79).
- ×HOARE, PRINCE (1755–1834), Secretary for Foreign Correspondence, Royal Academy. Engraved by J. Hopwood, 8°, square, half length, in a border for the *Cabinet*, July 1807, stipple, 5⅜ × 3 in.
- HOARE, SIR RICHARD, 1ST BART. Size, 29½ × 24½ in. Date, 1785. Painted for Mr. Richard Wyatt of Egham. Sold for £8 on fourth

day of 8 days' sale of the late Richard Wyatt, of Egham, March 19, 1813 (No. 2 in sale cat.; vol. 8. South Kensington Museum Library). Probably bought in by family. Present owner, Lieut.-Col. Arthur Wyatt-Edgell.

HOARE, LADY (*née* Acland), wife of above. Size, $29\frac{1}{2} \times 24\frac{1}{2}$ in. Date, about 1785. Painted for Mr. Richard Wyatt. Present owner, Lieut.-Col. Arthur Wyatt-Edgell.

†HOBART, HON. HENRY, M.P. Size, 80 × 60 in. Date, 1802. Painted for presentation to the Corporation of Norwich. Engraved by E. Bell, large fo., mezzo., 1804, half length in a border (Wm. Smith's MS. Cat.). (Is this the same as that published by J. Fenman, Norwich, $12\frac{3}{4} \times 11$ in.?) At present at St. Andrew's Hall, Norwich.

*HOLCROFT, JOHN (?). Sold at Christie's, June 1, 1900, for 8½ guineas; bought by Shepherd. Seller's name not given.

HOLCROFT, THOMAS (1744-1809). Size, 29 × 24 in. (J.J.R.) or $29\frac{1}{2} \times 24\frac{1}{2}$ in. (Dr. Miers). Date, about 1782. Painted for Mr. Holcroft. Mrs. Holcroft gave it to Mr. Francis Place, who bequeathed it to his son-in-law, Mr. John Miers, grandfather of Dr. Henry A. Miers, D.Sc., F.R.S., etc., the present owner.

×HOLCROFT, THOMAS. See "Holcroft's Diary," edited by Hazlitt, and "Godwin and his Friends." Date, about 1798. Exhibited at the Royal Academy, 1798 (?). Is this the picture sold at Christie's, July 18, 1891, for 5 guineas, bought by Graves?

HOLCROFT, THOMAS. Mr. Rogers thinks it possible that this is identical with the one for which Holcroft records sitting in 1799, intended for Colonel Barry. But Holcroft says Barry was satisfied and gave Opie a draft on his banker, in which case the portrait might be expected to be found in the Barry family. It appears probable that there is another portrait. Size, 30 × 25 in. Date, 1804. Exhibited at the Royal Academy, 1804 (No. 123). Engraved by Hodgetts (Anon), mezzo., $8\frac{3}{4} \times 7\frac{1}{4}$ in.; Anon, Longmans Exc., 1816, 4°, mezzo.; and by T. Blood, 12°, $3\frac{3}{4} \times 3\frac{1}{8}$ in. for Hazlitt's "Diary," 1816, stipple. Purchased by the National Portrait Gallery from Mr. Kenney in 1878.

×HOLCROFT, MRS. THOMAS (*née* Louisa Mercer), wife of above. Size, 30 × 25 in. Date, 1799. Painted for herself. Last heard of with Mme. le Crosnier, Paris, her daughter by her second husband Mr. Kenney.

HOLCROFT, MISS, daughter of Thomas Holcroft. Seen to waist, full, face, white dress. Size, $29\frac{1}{2} \times 24\frac{1}{2}$ in. Photogravure for McKay's "Hoppner," 1909, 8 × $6\frac{3}{4}$ in. Bought at Christie's by Mr. J. L. Miéville, in 1871, for 38 guineas. "A Portrait of a Girl in White Muslin," from the Miéville Collection, was sold at Christie's for 1,480 guineas, April 29, 1899, and bought by Agnew. See

- Athenæum*, May 6, 1899. Probably the same. Present owner, A. Hirsch.
- †HOLE, REV. HUMPHRY ARAM, Rector of Okehampton (died, 1824, aged 49). Size, 30 × 24 in. Date, about 1796. Present owner, Miss Hole.
- *†HOLLAND, HENRY (1745–1806), Architect. Three-quarter length, nearly full face, powdered or white hair, dark blue coat, red waistcoat; red curtain in background. Size, 29½ × 25½ in. Present owner, Miss Elizabeth Holland.
- †HOLLIS, JOHN, of High Wycombe (1743–1824). Size, 30 × 25 in. Engraved by C. Warren, 4° (Evans), line, 7¾ × 6¼ in. Present owner, Mrs. Anthony (widow of his great-great-nephew).
- ×HONYWOOD, LADY (probably Frances, wife of Sir John Honywood; married 1779). Exhibited at the Royal Academy, 1784 (No. 109).
- †HOSKING, JOHN. Size, 35 × 27½ in. Date, about 1798. Exhibited at the Royal Academy, year unknown. Present owner, Miss Ellen L. Hosking.
- HOWE, LADY LOUISA CATHERINE. See SLIGO.
- *HOWELL, SARAH (afterwards wife of Rees Goring Thomas, Lord of the Manor of Tooting Graveney) (1768–1838). Half length; a beautiful young woman in black negligée gown; sky for background. Sold by her great-grandson, Mr. Rhys Goring Thomas, for £700 (?) to a dealer named Corrie in 1898 or 1899. Present owner unknown.
- *HUMFREY, REV. RICHARD, M.A.² (1721—about 1805), age about 60–70. Seated, full face, hands folded, M.A. gown, bands, powdered wig. Size, 29 × 26 in. Date, about 1790. Present owner, R. Blake Humfrey.
- *HUNTER, JOHN.² Attributed to Opie. Size, 6½ × 8 in. Sold by Cockitt & Son, Birkenhead, December 1888, for 15s.
- IMPEY, E. See BOYS AND BIRD.
- *IMPEY, MASTER (“The Boy in Brown”). Half length, figure to right, three-quarter profile; brown coat, light waistcoat, wide lace collar, long fair hair; head of large dog to right; foliage and sky background. Size, 30 × 24½ in. Exhibited at the Exhibition of Old Masters, 1906. Present owner, Lieut.-Col. C. à Court Repington.
- *INCHBALD, MRS., Novelist (1753–1821). Is this the Petworth picture? Sold for 5½ guineas at Opie’s sale, June 6, 1807.
- INCHBALD, MRS., Novelist (1753–1821). Size, 29 × 24½ in. Present owner, Lord Leconfield.
- *†ISTED, SAMUEL, of Ecton (1750–1827). In the dress of the Pytchley Hunt—red hunting coat with white collar. Size, 30 × 26 in. Present owner, Mrs. Sotheby.
- *JACKSON, MR., Surgeon R.N. Opie’s receipt for half payment of the stipulated sum (10 guineas) is pasted on the back. A rather

- sketchy picture. Size, 22 × 19 in. Date, 1787. Present owner, Rev. J. H. de Courcelles, M.A.
- JACKSON, JOANNA T. See MRS. GEORGE MOORE.
- ×JACKSON, WILLIAM, Composer; Organist of Exeter Cathedral (1730–1803). Size, 30 × 25 in., untouched. Date, 1783. Exhibited at the Royal Academy, 1783. Last heard of with Rev. John Abbott, Exeter.
- *JACKSON, WILLIAM, Composer; Organist of Exeter Cathedral (1730–1803). Opie painted Jackson twice. See "Devon Characters," Baring Gould, p. 608.
- ×JAMES, JAMES, of Germoe, known as "the Marquis James." Size, 29½ × 24½ in. Date, about 1800. Last heard of with Major Frank James.
- †JAMES, JOHN, Steward at St. Michael's Mount. Size, 49½ × 39½ in. Date, early. Present owner, Lord St. Levan.
- †JERNINGHAM, MARY, LADY (*née* Plowden), widow of Sir George Jerningham, Bart (married, 1733). Size, kitcat. Date, 1782. Engraved by J. Brown, on steel, as frontispiece to vol. vi of "Mrs. Delany's Life." Present owner, Lord Stafford.
- †JERNINGHAM, SIR WILLIAM, of Shifnal, Salop (1736–1809). A portrait of Sir William from a miniature after a full-length painting by Opie appears facing p. 334 of "The Jerningham Letters," edited by Egerton Castle. Size, kitcat. Engraved by Goldby, 8° (Evans). Present owner, Lord Stafford.
- *†JERNINGHAM, HON. FRANCES, LADY (*née* Dillon) (died, 1825). Size, kitcat. Present owner, Lord Stafford.
- *†JERNINGHAM, HON. FRANCES, LADY (*née* Dillon) (died, 1825). An earlier portrait. Size, kitcat. Present owner, Lord Stafford.
- JERNINGHAM, CHARLOTTE. See BEDINGFELD.
- *†JERNINGHAM, EDWARD (third son of Sir William Jerningham). Size, kitcat. Present owner, Lord Stafford.
- †JEWEL, GEORGE, M.D. Size, 23 × 19 in. Date, about 1800. Present owner, Mrs. George Wilton (great-granddaughter).
- JEWEL, MRS. GEORGE, wife of the above. Size, 23 × 19 in. Date, about 1800. Present owner, Mrs. George Wilton.
- JEWEL, JOHN, of Tregony, Surgeon. Size, 29½ × 25 in. Date, about 1800. Believed to be in possession of the late Dr. Henry Jewel's daughter, Mrs. Whitting.
- JOHN, THOMAS, of the Miners' Bank, Truro. Size, 24 × 15 in. Date, 1776–7. Present owner, E. B. Wilyams, J.P., D.L.
- †JOHNSON, SAMUEL, LL.D. (1709–84). "A very delicate pencil miniature by Cosway in the possession of Dr. T. K. Chambers has the appearance of being after one of these two fine heads of Johnson" ("Opie and his Works"). Size, 30 × 25 in. Date, 1782.

- Engraved by Townley, mezzo., February 20, 1792 (three states : the third may be from a second plate); etched by P. L. Lamborn, 8° (Bromley); small folio, Davenport; 12°, 1819, Davenport; T. Tegg, 1826. Formerly the property of the Rev. H. A. Hole, whose portrait was painted by Opie. Present owner, Miss Hole.
- JOHNSON, SAMUEL, LL.D. (1709-84). Size, $29\frac{1}{2} \times 24\frac{1}{2}$ in. Date, about 1782. From the St. Aubyn Collection. Has been exhibited three times as a Gainsborough (British Institution, 1857 (No. 137); Winter Exhibition, Royal Academy, 1871 (No. 42); Grosvenor Gallery Exhibition of Works of Gainsborough, 1885), but it has a strength and vigour that justifies its inclusion with Opie's pictures. Mr. Rogers places Heath's engraving under the preceding portrait. It is entered here in accordance with Lady Wantage's private catalogue. The two portraits appear very similar. Owned by Sir R. Loyd Lindsay in 1885.² "The Life of Goldsmith," by Frank Frankfort Moore, contains a portrait of Dr. Johnson from Heath's engraving after Opie. Engraved by James Heath, fo., line, $12\frac{1}{2} \times 7\frac{3}{8}$ in., 1786; oval, with ornamental border and sarcophagus, designed by R. Smirke, published by Harrison & Co. as frontispiece to his Dictionary; copied from above plate for another edition of Dictionary, line, $9\frac{3}{8} \times 6\frac{1}{2}$ in. Also engraved by P. Audinet for *Biographical Magazine*, 1794, line, oval, $1\frac{7}{8} \times 1\frac{1}{2}$ in.; by J. Dadby, line, oval, $3\frac{1}{2} \times 2\frac{1}{2}$ in.; and by W. Sharp, oval, unfinished line, $1\frac{7}{8} \times 1\frac{1}{2}$ in. Sold at the Lime Grove sale in 1856. Present owner, Lady Wantage.
- JOHNSON, SAMUEL, LL.D. (1709-84). Without wig. Commenced 1783, interrupted by Johnson's illness, resumed in 1784, but never finished. An enamel miniature by Henry Bone, R.A., was exhibited at the Royal Academy, 1854, and sold at Mr. John Bowman's sale at Clapham, February 1856. Size, 35×28 in. Present owner, Lieut.-Col. Sir Audley D. Neeld, Bart.
- *JOHNSON, SAMUEL, LL.D. (1709-84). Given by Mr. T. Humphrey Ward in 1889 to the Athenæum Club.
- *JOHNSON, SAMUEL, LL.D. (1709-84). Unfinished. Sold at Christie's, June 16, 1900.
- *JOHNSON, SAMUEL, LL.D. (1709-84), Head of. Sold with "Head of a Man" and "Madonna and Saints," a miniature, at Christie's, February 28, 1910, for 2 guineas; bought by Grose.
- JOHNSON, SAMUEL, LL.D. (1709-84). Engravings after Opie in W. Smith's MS. Cat., not identified with any special portrait: oval, 12°, unnamed; oval, half length, 12°, by J. Dadby (query same as above); oval, half length, by Hall; medallion, with four others, by S. Fittler, 1806; square, half length, 8°, by J. Rogers, no date.
- *‡JOHNSON, SAMUEL, LL.D. (1709-84). Attributed to John Opie, R.A.

- Size, $20 \times 16\frac{1}{4}$ in. Presented in November, 1901, to the National Portrait Gallery, by Lord Ronald Sutherland Gower.
- *†JOHNSON, SAMUEL, LL.D. (1709-84). Attributed to Opie. Similar to that owned by Lady Wantage. Process block engraved for Cat. of Portrait Exhibition at Oxford, 1906. At present at Trinity College, Oxford.
- *JOHNSON, SAMUEL, LL.D. (1709-84). Similar to Lady Wantage's. Present owners, Messrs. Shepherd Bros.
- ×JONES, CALVERT. Painted at Plas House, Swansea, about 1784, when Opie was at Swansea with his first wife and Dr. Wolcot. Size, $30\frac{1}{2} \times 24\frac{1}{2}$ in. Last heard of with the Rev. Calvert R. Jones, Bath.
- *KEAN, EDMUND (1787-1833), as Macbeth. Attributed to Opie. Size, 30×25 in. Formerly the property of Sir John Gilbert, R.A. Present owner, W. J. Dyer.
- KEDINGTON, ANNE. See MRS. PREYMAN.
- KEKEWICH, MRS. GEORGE. See E. M. SEALE.
- KEMBLE, FANNY. See MRS. F. TWISS.
- *KEMBLE (JOHN PHILIP ?) (1759-1823). Red cloak, with jewels fastening it; flowing hair. Once the property of Mrs. Gordon of Plymouth. Bought in Plymouth, 1883, by Mr. James C. Inglis, its present owner.
- †KENYON, LLOYD, 1ST LORD (1732-1802). Size, 52×40 in. Date, 1789. Exhibited at the Royal Academy, 1789 (No. 187), and at the National Portrait Exhibition, 1867 (No. 837). Engraved by J. Fittler, line, $16\frac{3}{4} \times 13\frac{3}{8}$ in. (pub. by Fittler), 1789. Present owner, the widow of the Hon. G. T. Kenyon.
- †KERRISON, SIR ROGER, KT., of Brooke, Norfolk (1740-1808). ^{1,2} Three-quarter length, seated, three-quarter face to left; blue dress coat, white waistcoat and breeches; curtain and landscape at left. Size, 51×39 in. Engraved by E. Bell, half sheet, $17\frac{3}{4} \times 14$ in., mezzo., 1804 (pub. by J. Freeman, Norwich). Present owner, Lieut.-Col. J. R. Harvey.
- *†KERRISON, LADY, daughter of Sylvester Davis, Esq., of Harrington, Suffolk, and wife of above (1738-1825). ¹ Three-quarter length, seated, three-quarter face to right; white evening dress, black scarf, white cap, long glove on left arm; a geranium in a pot on table, tree, landscape. Size, 51×39 in. Present owner, Lieut.-Col. J. R. Harvey.
- KETT, THOMAS, of Seething Hall, Norfolk. Size, $29\frac{1}{4} \times 24\frac{1}{2}$ in. Date, about 1799. Present owner, Viscount Canterbury.
- KETT, MRS. THOMAS (*née* Hannah Gurney). Size, $29\frac{1}{4} \times 24\frac{1}{2}$ in. Date, about 1799. Present owner, Viscount Canterbury.
- KETT, ANNE MARIA AND JULIANA, daughters of the above. Size,

- 35½ × 41½ in. Date, about 1799. Present owner, Viscount Canterbury.
- *KING, LADY (*née* Trentcroft). White dress, powdered hair, holding a letter. Size, 30 × 24 in. Sold at Christie's, February 22, 1902, for 90 guineas; bought by Dowdeswell.
- †KNEEBONE, OLD, of Helston. At Tresillick. One of the pictures shown to George III. Size, 29 × 23 in. Date, about 1780. "Obtained from Giddy by John Davies Gilbert in lieu of money lent."² Present owner, C. Davies Gilbert.
- KNILL, JOHN, of Tregonnett (1734-1811). Head only by Opie; coat and hands by Mr. Acres: see p. 20. Size, 27½ × 20 in. Relined. Date, 1777. Painted for himself. Exhibited at the Cornwall Polytechnic Hall, 1854. Present owner, Captain J. P. Rogers.
- *†KNOWLES, MISS ANNA MARIA, daughter of one of the claimants (1813) of the "Banbury" peerage (afterwards Mrs. Joseph Gulston) (1789-1809). White "Empire" dress, short sleeves, low neck, high waist, no ornaments. Unfinished at Opie's death. Size, 21½ × 19 in. Date, 1807. Present owner, Alan Stepney-Gulston.
- LAKE, REV. JOHN, Naval Chaplain. Size, 24 × 20 in. Date, before 1781. Present owners, Misses Passingham.
- LAKE, WILLIAM, brother of above. Size, 24 × 20 in. Date, before 1781. Present owners, Misses Passingham.
- LAMBART, ELIZABETH MARY. See LADY PRICE.
- *†LATTER, FRANK AND BARRÉ, with a toy terrier. To left Barré, the younger boy (afterwards Major H.E.I.C.), seated on a rock under trees, holding toy terrier in his arms; Frank, to right, holds a string from the collar of the dog in his brother's arms. Size, 39 × 48 in. Present owner, A. Forbes, C.S.I.
- †LAWRANCE, LIEUT. GEORGE BELL, R.N., as a boy of 7. Coloured crayons on paper. Size, 17½ × 14 in., oval. Painted at Falmouth in 1785. Present owner, Miss Margaret E. Lawrance.
- *LEE, FRANCIS, M.A., Translator of Pindar's "Odes." Date, 1803. Engraved for "The Odes of Pindar," printed in London for Wm. Miller, 1810. The engraving shows bust looking left, nearly full face.
- †LENNARD, SIR THOMAS BARRETT, BART. (1761-1857). Size, 30 × 25 in. Present owner, Sir Thomas Barrett-Lennard.
- †LENNARD, LADY BARRETT, (*née* St. Aubyn). Size, 29½ × 25 in. Present owner, Sir Thomas Barrett-Lennard.
- *LETSUM, LADY. In white dress with black scarf. Size, 26½ × 23 in. Sold at Christie's, November 25, 1905, for 24 guineas; bought by Turner.
- LEVERTON, HENRY (born, 1775), at age of 16. Size, 72 × 53 in. Sold at Oundle, October 1902, for £190. Present owner, Joseph Roe.²

- ***LINLEY, MASTER.** Size, 28 × 23 in. Sold by the American Art Association (sale of Senhor Salvador de Mendonca's Collection), April 1899, for \$1,210; bought by W. S. Stern.
- LISTER, MRS. THOMAS.** See **HARRIETT SEALE.**
- ***LITCHFIELD boys trout fishing.** Two sons of Mr. Litchfield, formerly Solicitor to the Treasury². Dr. Litchfield has always understood that there was a picture representing his father, as a boy, trout fishing, but does not know who painted it, who owns it, or remember ever seeing it.
- *‡**LITCHFIELD, MRS.,** mother of above. Dr. Litchfield has a portrait of his grandmother, but does not know by what artist. Engraved in mezzotint. Present owner, Dr. Litchfield.²
- ***LIVERPOOL, LORD.** In black dress. Size, 34 × 27½ in. Sold at Christie's, June 1, 1900, for 90 guineas; bought by Gooden. Seller's name not given.
- ***LIVERPOOL, LORD.** Size, 34½ × 28 in. Sold at Christie's (sale of E. M. Denny, Esq.), March 31, 1906, for 5 guineas; bought by Cubitt.
- ×**LONG, EDWARD** (1734-1813), Chief Judge, Vice-Admiralty Court, Jamaica. Date, about 1795. Engraved by W. Sharp, line, fo., dated 1796.
- ×**LOWTHER, LORD** (1757-1844). In his Peer's robes, with arms. Date, 1807. Exhibited at the Royal Academy, 1807 (No. 36). Engraved by S. W. Reynolds, fo., mezzo. (Bromley and Evans.)
- ‡**LUKE, STEPHEN, M.D.** (1763-1829). Doubts have been expressed of this being by John Opie. Size, 28½ × 23¼ in. Date, about 1800. Present owner, P. V. Luke.
- ***LUTTRELL, JOHN FOWNES, M.P.,** of Dunster Castle (died, 1816). In Mr. Luttrell's pocket diary for 1782 is entered under payments, "June 15th, Opie, £4 4s." Mr. Luttrell cannot tell how long this portrait has been at Dunster Castle, but it was among the family portraits when his father succeeded to the estate in 1867. Size, 29½ × 24½ in. Date, 1782. Present owner, Alex. F. Luttrell.
- LUTTRELL, JOHN FOWNES, M.P.,** of Dunster Castle (died, 1816). Powdered hair, his head on one side, in brown dress, the lappets of his coat faced white. Except as regards size the description agrees exactly with that of the Dunster portrait. In "Opie and his Works" this is described as "a family portrait," but Mr. Luttrell says he thinks "the only connection between the Townsends and Luttrells was through the Stewkeys, and that very remote." He believes that the late Mr. G. F. Luttrell had some correspondence with a gentleman on the subject of this replica, but the letters cannot now be found. Size, 28 × 24 in. Last heard of with J. S. Townsend, Esq.

- *LUTTRELL, MRS. Mr. George Mackey, 70, New Street, Birmingham, had a portrait of Mrs. Luttrell by Opie sent to him for sale a few years ago. He returned it unsold, and knows no more of it than that it has since been disposed of.
- *MACDONALD, MRS. ² Low white dress; seated, in a landscape. Size, $29\frac{1}{2} \times 24\frac{1}{2}$ in. From the collection of the late T. H. Ismay, Esq. Sold at Christie's, April 4, 1908, for 420 guineas; bought by Gooden & Fox.
- MCDONOUGH, LIEUT. ("The Red Boy"). Size, 53×43 in. Date, 1794. Exhibited at the Royal Academy, 1794 (No. 120). Sold at Christie's, June 3, 1876, for 25 guineas, to Mr. George Williams, of Scorrier, and sold by Mr. John Williams to Colonel Repington, the present owner.
- ×MACINTOSH, SIR JAMES, M.P. (1765-1832). Date, 1803. Exhibited at the Royal Academy, 1803 (No. 56). Engraved by Ridley, 8°, 1804, for *Monthly Mirror*. Was this the portrait of Macintosh owned by "Conversation" Sharp?
- MAOKLIN, or MACLAUGHLIN, CHARLES (1690-1797). Size, 36×26 in. Date, about 1782. Engraved by Condé, for his "Works," and by Murphy, 4°. From the Mathews Collection. In possession of the Garrick Club since 1835.
- MAOKLIN, CHARLES (1690-1797). Opie's name on stretcher. Painted for a "clergyman named Clarke, who went abroad" ("Records of My Life," John Taylor). Macklin hinted that the sitter should be paid for lending his features. Size, $36 \times 24\frac{1}{2}$ in. (J.J.R.) or $35\frac{1}{2} \times 27\frac{1}{2}$ in. (N.P.G.). Date, 1796. Sold at Christie's, March 1856, for "a gentleman named Clarke"; bought by Mr. Hermann for John Green of Covent Garden. Sold again at Christie's in July 1871, and again bought by Hermann. Purchased from Mr. James McCulloch by the Trustees of the National Portrait Gallery, March 1902.
- *MACLEOD, COL. DONALD, of St. Kilda. ² In scarlet coat, resting his hand on his sword. Size, $49 \times 39\frac{1}{2}$ in. From the collection of the Rev. Hugh Alex. Macpherson, of Glendale, Skye. Sold at Christie's, February 27, 1909, for 145 guineas; bought by Vicars.
- MADAN, CHARLOTTE. See MRS. WARDE.
- *MAGOR, JOHN PENBERTHY, of Lamellen (died, 1869, aged 70), as a little boy. Attributed to Opie. Size, 17×14 in. Present owner, E. J. P. Magor.
- *MAGOR, MISS, sister of above, as a child. Attributed to Opie. Size, 17×14 in. Present owner, E. J. P. Magor.
- *MAGOR, MISS — (?) , sister of above (afterwards wife of Mr. Turner, M.P. for Truro), as a child. Attributed to Opie. Size, 17×14 in. Present owner, E. J. P. Magor.

- *MAGOR, R. F., father of the three preceding. Attributed to Opie. Size, 17 × 14 in. Present owner, E. J. P. Magor.
- *MAGOR, GRACE, mother of R. F. Magor. A very old lady. Attributed to Opie. Size, 17 × 14 in. Present owner, E. J. P. Magor.
- MALTBY, MISS. See MRS. ELLIOTT.
- *MARA, JOHANN, Violoncello Player. No. 26 in sale cat., February 18, 1843.
- MARSH, SARAH. See MRS. F. SMITH.
- MARSHALL, DIGORY KING, of Truro, Surgeon (died, 1833, aged 79). Size, 28 × 24 in. Date, before 1780. Last heard of with Lieut.-Gen. Cavanagh, Long Ditton.
- †MARTIN, SIMON, Manager of Gurney's Bank (died, 1808, aged 66). Size, 29 × 23½ in. Date, after 1790. Present owners, Gurney's Bank, Norwich.
- *†MARTINEAU, MRS. DAVID, of Norwich. Portrait of an old lady seated at a table. Hood over frilled cap, shawl, sleeves to elbow, with white frills; right arm, ungloved, rests on closed Bible, spectacles in right hand: left arm gloved to elbow. This and the following portrait are exactly alike. Size, 30 × 25 in. Date, about 1796-7. Painted for her son, Mr. David Martineau. Present owner, David Martineau.
- *†MARTINEAU, MRS. DAVID, of Norwich. This portrait is a facsimile of the one preceding. Size, 30 × 25 in. Painted for her son, Mr. Philip Meadows Martineau, about 1796-7. Present owner, P. E. Martineau.
- MASON, MISS. See MRS. TIPPETT.
- *†MEE, BENJAMIN, of Dublin. Half length, full face, middle-aged man in blue coat, powdered hair. Mr. Mee was brother to the second wife of the 2nd Viscount Palmerston. This portrait belonged successively to the 2nd and 3rd Viscounts Palmerston, and on the death of the latter passed by will (with the estate, etc.) to Lord Mount Temple, from whom it descended to the present possessor's father, the Right Hon. Evelyn Ashley. Size, 29 × 24 in. Present owner, Wilfrid W. Ashley, M.P.
- *MELVILLE, MISS. Size, 24 × 29 in. Sold by the American Art Association (Brandus Sale), April 17 and 18, 1907, for \$135; bought by J. B. Speed.
- *MENDOZA, DANIEL, Pugilist (1764-1836). Size, 30 × 24 in. Sold at Christie's, March 21, 1904, to Chadwick, for 10 guineas, and again at Christie's on July 9, 1904, to White, for 4½ guineas.
- MERCIER, LOUISA. See MRS. HOLCROFT.
- ×§MEUX, SIR HENRY, BART. (1770-1841). Sold at Christie's, March 31, 1860, for 2 guineas; bought by Graves.
- MEYMOTT, MRS. ELIZABETH, sister of Mary Bunn. Attributed to Opie.

- Lately owned by Mrs. Boyd Carpenter, who purchased it from the widow of a collector who had always spoken of it as a Romney. Date, 1782-6. Engraved by J. R. Smith, fo., mezzo., 1787, as "Almeria" (two states). "Almeria" shows the hands, which are badly drawn; no hands in the picture. Offered at Christie's as "Lady in Red Dress," May 9, 1910, and withdrawn; sold there, July 22, 1910, as of the "Early English School," for 80 guineas.
- *MIDDLETON, 1ST BISHOP OF CALCUTTA. Bequeathed to his godson, Mr. Middleton Ward. Present owner unknown.
- ×MILNER, REV. ISAAC, D.D., F.R.S. (born, 1751). Date, before 1798. Engraved by Facius, fo., 1798.
- *MITFORD, DR. Describing Bertram House during the brief interval of prosperity after Mary Russell Mitford left school, Mr. L'Estrange included in the pictures, "a portrait of the Doctor by Opie."
- ×MOIRA, LORD, 2ND EARL (1754-1836). Whole length. Sold at Christie's, May 10, 1862, for 151 guineas.
- *MONTAGU, MISS. Size, 30 × 25 in. Sold for Mr. Eugene Fischhof at the 5th Avenue Art Galleries, February 22 and 23, 1907, for \$575; bought by W. G. Peckham.
- ×MONTAGUE, BASIL, Q.C. (1770-1851). Size, 50 × 40 in. Exhibited at the National Portrait Exhibition, 1868 (No. 183). Formerly in possession of Mr. Bryan Waller Proctor.
- MOORE, MRS. GEORGE (*née* Joanna Tregosse Jackson), aged about 14. Size, 28 × 24 in. Date, about 1786. Present owner, J. G. D. Moore, J.P.
- *‡MOORE, SIR JOHN (1761-1808). Attributed to Opie. Half length, full face, head uncovered, scarlet coat, yellow lapels and collar. Size, 28 × 21 in. Bought at Dundee in 1908 by David Burns, its present owner.
- MORCOM, CAPTAIN. See R. A. DANIELL.
- MORE, HANNAH (1744-1833). Copied (1788) by Roberts for Horace Walpole. Is there another portrait by Opie? See p. 176 of "A House of Letters," by Ernest Betham. Size, 30 × 25 in. Painted for Mrs. Boscawen in 1786 (J.J.R.) or 1787 (National Portrait Exhibition Catalogue). Exhibited at the National Portrait Exhibition, 1868 (No. 150). Engraved by Heath, 4°, 1798, for Lord Orford's "Works," and by Woodman, 12°, 1838, for "Memoirs of Hannah More." Present owner, Duke of Manchester.
- *MORGAN, GEORGE CADOGAN, Unitarian Minister at Octagon Chapel, Norwich. His portrait by Opie is "unfortunately not in the possession of his descendants." See "A Welsh Family," Miss Caroline E. Williams.
- ‡MORGAN, THOMAS DE WINTON, St. George's, Somersetshire. Described

- in "Opie and his Works" as "Thomas Edward Thomas." Mr. Iltid E. Thomas assures me that the miniature represents Thomas de Winton Morgan, and not his son-in-law. Miss Morgan did not marry until 1810, three years after Opie's death. Inside the case of both this and the following miniature is a slip of paper in the handwriting of Mr. Iltid E. Thomas's father: "Thomas de Winton Morgan, St. George's, Somersetshire, Opie pinxit," and "Mary Anne de Winton Morgan, daughter of T. de W. Morgan, wife of Thomas Edward Thomas, Glan Môr, Swansea, Opie pinxit." Ivory, oval, size, $2\frac{3}{4} \times 2\frac{3}{8}$ in. Date, about 1796. The present owner, Mr. Iltid E. Thomas, is grandson of Mrs. Thomas Edward Thomas, and great-grandson of Thomas de W. Morgan.
- †MORGAN, MARY ANNE DE WINTON, daughter of T. de W. Morgan, wife of Thomas Edward Thomas (married, 1810), Glan Môr, Swansea. Ivory, $2\frac{3}{4} \times 2\frac{3}{8}$ in. Date, about 1796. Present owner, Iltid E. Thomas (see above).
- *MORLAND, MISS. Size, 30×26 in. Sold at the 5th Avenue Art Gallery (Brandus Sale), March 1906, for \$300; bought by R. A. McAllister. In the U.S.A. (?).
- ×MORRISON, JOHN, Deputy Commissary-General in America. Size, 30×25 in. Last heard of with W. R. Bingley.
- MORSHEAD, SIR JOHN, BART. (died, 1813). Size, $30 \times 24\frac{1}{2}$ in. Painted for himself. Present owner, Lady Morshead.
- *MOUNT-EDGCUMBE, GEORGE, 1ST EARL OF. Half length, face and figure turned to left, powdered hair; red robe, lined white, and trimmed white fur. Size, $30\frac{1}{2} \times 25\frac{1}{2}$ in. Date, about 1782. Present owner, Right Hon. Lewis Harcourt.
- ×MUDGE, CAPTAIN ZACHARY, R.N. (1770-1852). Size, $29\frac{1}{2} \times 24\frac{1}{2}$ in. Date, about 1800. Last heard of with Arthur Mudge.
- MUNDEN, JOSEPH SHEPHERD (1758-1832). Size, 30×24 in. Date, about 1801. Engraved by S. W. Reynolds, fo., mezzo. From the Mathews Collection. In possession of the Garrick Club since 1835.
- †NANKIVELL, JOYCE (Mrs. Joseph Townsend). Size, 28×23 in. Date, about 1775. Present owner, Miss Octavia Townsend.
- *NAPLETON, DR. "Dr. Napleton's picture sold at Bath for £7, cost £70" ("Reminiscences" Rev. R. Polwhele).
- *NAYLOB, JEREMIAH TODD. Attributed to Opie. Present owner, the Hon. Sir William Pickford.
- *†NELSON, HORATIO, VISCOUNT (1758-1805), as a young man. Attributed to Opie. Panel. Size, 24×20 in. Present owner, Mr. W. C. Bly.
- *NELSON, ANNE, sister of Viscount Nelson (died, 1783, aged 23). In possession of "her granddaughter, the widow of Dr. Thomas Fitz-

- patrick." See *Notes and Queries*, series X, vol. i, p. 170. Present owner, Mrs. Thomas Fitzpatrick.
- ×NEWNHAM, MR. ALDERMAN NATHANIEL, Lord Mayor of London, 1782. Date, 1788. Exhibited at the Royal Academy, 1788 (No. 161).
- ×NEWNHAM, COUNSELLOR. Date, 1788. Exhibited at the Royal Academy, 1788 (No. 176).
- ×NEWNHAM, COUNSELLOR, TWO CHILDREN OF, and a horse and dog. Date, 1792. Exhibited at the Royal Academy, 1792 (No. 100).
- ×NICHOLS, JOHN. Engraved by Ridley, 1799, for *Monthly Mirror*, oval, in a square.
- *†NIOOLLS, MARTHA, of Rosedale, Ludgvan (died, 1829, in her 65th year). Size, 32 × 27 in. Exhibited at the Loan Exhibition, Birmingham. From the St. Aubyn Collection. Remained in the St. Aubyn family until 1893, when it was sold to Messrs. Dowdeswell, and by them to Sir Carl Meyer, the present owner.
- §NOLLEKENS, JOSEPH, R.A. (1737–1823). Size, 30 × 25 in. Painted after 1782 for Mary Moser, R.A., who left it at her death to Mrs. Nichols. Exhibited at the Leeds Exhibition, 1868 (No. 1,102). Last heard of with D. C. Nichols.
- ×NORFOLK, CHARLES, 11TH DUKE OF (1746–1815). Mentioned in Cartwright's "History of the Rape of Arundel."
- *NORTHCOTE, JAMES, R.A. (1746–1831). In blue dress. Size, 30 × 24½ in. Was this the portrait engraved for the *Monthly Mirror*? Bought at Christie's for 21 guineas, by Hoskins. Seller's name not stated.
- ×NORTHCOTE, JAMES, R.A. (1746–1831). Engraved mezzo. (three-quarter face to right, velvet coat, erect collar), 4°, clipped, so that it retains neither sitter's nor engraver's name, ; believed after Opie ; and by Ridley, stipple (coat buttoned, oval, half length), 8°, *Monthly Mirror*, 1799.
- *NUGENT, —, Painter. Size, 30 × 25 in. From the collection of David H. King, Jun., Esq. Sold at the American Art Gallery, March 31, 1905, for \$625 ; bought by the New York Co-operative Society.
- *OAKES, MISS ANNE. ² White satin dress, leaning her right hand on the back of a chair. Sold at Christie's, May 6, 1910, for £136.
- ×OATES, CAPTAIN MARK, R.M. Size, 23 × 19 in. Last heard of with the Rev. J. H. Glencross, whose father bought it in 1837.
- OLLIVANT, MRS. WILLIAM (*née* Langston), mother of the Bishop of Llandaff. Size, 28¾ × 24 in. Date, about 1803. Exhibited at the Grosvenor Gallery, 1889 (No. 72), see *Daily News*, January 21, 1889). Destroyed by fire at Dixon's warehouse a few years ago. Her grandson, Mr. J. E. Ollivant, the last owner, has a photograph coloured in oils from the portrait before its unfortunate loss.
- OPIE, EDWARD, father of John Opie, R.A. Leaning on a staff. Size,

- 30 × 25 in. Exhibited at the Royal Academy Winter Exhibition, 1881. Sold for Lord Bateman at Christie's, April 11, 1896, for 80 guineas; bought by Agnew. A portrait of Mr. Opie was sold in London, Nov. 1903, for 58 guineas.²
- *OPIE, EDWARD. With a Bible. The artist's first portrait. Present owner unknown.
- †OPIE, MRS. MARY, wife of Edward Opie, and mother of John Opie, R.A. (died, 1805, aged 92). Size, 30 × 25 in. Date, about 1791. Exhibited at the British Institution, 1817 (No. 14), and at the Polytechnic Hall, Falmouth, 1836. Formerly owned by Lady Williams, and sold for her by Christie's, November 28, 1903, for 58 guineas to the late Hon. Richard Oliver. Present owner, Mrs. Oliver.
- *OPIE, MRS. MARY, wife of Edward Opie. Small portrait of Mrs. Opie, seen by Mr. Edward Opie at Norwich in 1826, and believed to have been sold there about 1859.
- *OPIE, MRS. MARY,¹ wife of Edward Opie. "Opie's mother, reading," from the collection of Dr. Wolcot, the friend and patron of the artist, was sold for 10 guineas, June 30, 1831, at Fortess; No. 28 in gentleman's (Mr. Taylor in MS. in margin) sale catalogue.
- *OPIE, MRS. MARY, wife of Edward Opie.¹ "Portrait of his mother." Painted for the late Dr. Wolcot. No. 44 in sale catalogue of the Rev. Dr. Willis, at Christie's, April 19, 1828. This and the foregoing are probably the same.
- *OPIE, MRS. MARY, wife of Edward Opie. There is some doubt if this is an original by Opie or a copy by his pupil, Jane Beetham. The Beetham family tradition is that it is by Opie himself, and was given to Jane Beetham during the period of his attachment to her. Now owned by the Brompton Consumption Hospital.
- *OPIE, MRS. MARY, wife of Edward Opie. Half figure, nearly full face, black hood and cloak, dark background. Size, 30 × 24 in. Exhibited at Exhibition of Old Masters, 1881 (No. 57). Sold at Christie's for Lord Bateman, April 11, 1896, for 55 guineas to McLean.
- *OPIE, MRS. MARY, wife of Edward Opie. Mr. Ernest Pattison writes that his late father had a portrait by John Opie, supposed to represent the artist's mother. After his death it was sent to a relative in America. Possibly one of the Wolcot portraits.
- †OPIE, JOHN, R.A. (1761-1807). Head of youth about 15, three-quarter face to left, white cravat; light admitted from right; "shows his early and intuitive knowledge of chiaro-oscuro." Size, 13 × 10½ in. Date, 1775-6. Present owner, Captain J. P. Rogers.
- *†OPIE, JOHN, R.A. The portrait Opie took to Penryn ("Opie and his Works," p. 16). Bust to left, brown hat and coat, wide lace-

- edged tasselled collar. Size, 18 × 16 in. Date, 1777 or 1778. Exhibited at the Winter Exhibition, 1881 (No 44). Sold at Christie's for Lord Bateman, May 27, 1882, for 40 guineas to its present owner, the Rev. J. H. de Courcelles, M.A.
- *OPIE, JOHN, R.A.² Sold in 1807 at Penzance at sale of Mr. George's books, and at Christie's, May or June 27, 1882. The portrait sold at Penzance was described as "the first portrait of himself he ever attempted," and was possibly the same as that sold at Christie's, painted at the age of 17.
- †OPIE, JOHN, R.A. Life-size head; age 16; three-quarter face to right, white neckcloth. Size, 13 × 9 in. Date, 1777-8. Present owner, Colonel Prideaux-Brune.
- OPIE, JOHN, R.A. To waist, left elbow on window-sill, right arm hanging at side, olive-green coat and waistcoat, white collar, sky beyond, foliage in foreground. "Sold as a portrait of Burns; since pronounced to be portrait of Opie himself; impossible that Opie could have painted Burns at age represented." Size, 30 × 25 in. Date, 1777-80. Sold at Phillipps's, Bond Street, 1873, and at Christie's, July 3, 1897. Previously to 1897 in possession of the late Mr. G. P. Boyce.
- †OPIE, JOHN, R.A. Bust, three-quarter face to right, wide slouched hat, broad lace-tasselled collar, olive coat; fine chiaroscuro, face highly finished. A pendant to Mr. Ouvry's "Wolcot," same size and date. Size, 19½ × 15½ in. Relined by Merrott, 1876. Date, 1779-81. Formerly in possession of Mr. Frederic Ouvry, and bequeathed by his widow to Mr. F. E. Street, the present owner.
- ×OPIE, JOHN, R.A. Bust, three-quarter face to left, slouched hat, brown dress, lace collar, tasselled. Marked in paint on stretcher, "Portrait of J. Opie, by himself, Etatis * * * June 17, Anno 1780." Size, 20½ × 17 in. (original state). Date, 1780. Sold at Christie's, 1853. Formerly in possession of Sir Rose Price. Last heard of with Mr. George Fournier, who bought it in 1853.
- OPIE, JOHN, R.A. Signed in paint at back, with fine brush, "J. Opie, pictor, 1785." Size, 29½ × 24½ in. (J.J.R.) or 29¼ × 24½ in. (N.P.G.). Engraved by Ridley, 8°, 1789, vol. ii, Polwhele's "Biographical Sketches." Sold at Christie's, June 1858; purchased by the Trustees of the National Portrait Gallery. Formerly in possession of Alfred Bunn.
- OPIE, JOHN, R.A. A sketchy portrait, painted in one afternoon. Size, 21 × 18 in. Date, 1786. Painted for Miss Opie, his only sister. Last heard of with Mrs. Newton, St. Agnes.
- OPIE, JOHN, R.A. The portrait given to Jane Beetham. Highly finished. To waist, three-quarter face to left, within oval; deep-collared grey coat, hair slightly powdered, palette in right hand.

- Size, 29 × 24 in. Relined, 1872. Date, probably 1790-7. Exhibited at the Winter Exhibition of the Royal Academy, 1873 (No. 203). Bequeathed to the Brompton Consumption Hospital by Miss Read. Sold to Agnew, 1907.
- OPIE, JOHN, R.A. Size, 18 × 14 in. (J.J.R.) or 16 × 12½ in. (N.G.). Date, about 1791. Bought by Mr. Henry Vaughan from the collection of Mr. Knapp and the Rev. T. J. Judkins at Christie's, November 1872, and bequeathed by him to the National Gallery in 1900.
- †OPIE, JOHN, R.A. Very dark, never touched or restored. Size, 23 × 19 in. sight measure. Date, 1791-7. Inscription on back, "This portrait of Opie was painted by himself and presented by him to me in the year 1797. H. Aspinwall, Lincoln's Inn, Aug. 1804." It came into the possession of Mr. Boxall's great-grandfather on Mr. Aspinwall's death. Present owner, W. G. P. Boxall.
- OPIE, JOHN, R.A. Bust, age about 30, three-quarter face to left, black dress, white cravat. Size, 22½ × 18 in. Date, about 1791. Sold at Christie's, 1864. From the collections of Dr. Wodehouse and the Bishop of Ely. Present owner, J. C. Williams.
- OPIE, JOHN, R.A. Mr. Edward Opie told Mr. Enys that this once belonged to the St. Aubyn Collection, and had been copied by him. Probably it is this copy that is now at Harmony Cot, in possession of his nephew, Mr. Edward Opie. Size, 20 × 17 in. Date, about 1796. Engraved by J. R. Smith, 4°, mezzo., proof before letters. Sold at Christie's in 1877 for 7 guineas. Present owner, J. D. Enys.
- †OPIE, JOHN, R.A. Finely finished. Said by Mrs. Opie to be one of the best. Recently cleaned. Size, 24 × 21 in. Date, about 1798. Exhibited at the Council Hall, Truro, 1861 (No 38). Late the property of Sir William Williams, Bart. Sold at Christie's, November 28, 1903, for 20 guineas. Present owner, John Williams.
- †OPIE, JOHN, R.A. Size 33 × 25 in. Date, probably about 1800. Retained by Mrs. (Amelia) Opie after her husband's death as one of his best portraits of himself, and presented by her to the Royal Cornwall Polytechnic Society about 1853.
- ×OPIE, JOHN, R.A. To waist, three-quarter face to left, white neck-cloth, hair slightly powdered; rich chiaroscuro; effect of Rembrandt. Size, 37 × 32 in. Date, about 1801. Last heard of with Mr. P. G. E. Taylor of Beaconfield.
- OPIE, JOHN, R.A. Bust, three-quarter face to right, cascade neck-cloth; grave, melancholy expression, bare forehead, sunken eye; age about 40. Size, 23½ × 19 in. Date, about 1801. Last heard of with the Rev. T. Heathcote Tragett, to whom it was bequeathed by Sir T. F. Heathcote in 1825.

- OPIE, JOHN, R.A. In the catalogue of the National Portrait Exhibition, 1867, this was described as "bust, to *right*"; "Opie and his Works" gives it to "*left*." Size, 30 × 25 in. Date, 1801–2. Exhibited at the British Institution, 1817 (No. 75), by Henry Thomson; in 1846 by the Royal Academy; National Portrait Exhibition, South Kensington, 1867; and at the Winter Exhibition, Royal Academy, 1872. Engraved by Henry Dawe, fo., mezzo. Presented to the Royal Academy by Henry Thomson, R.A., in 1827.
- †OPIE, JOHN, R.A. "A highly finished portrait." Bust, three-quarter face to right, dark brown hair and eyes, white neckcloth. Octagonal frame. Size, 21 × 14 in. Date, about 1805. Sold at the Lime Grove Sale, Putney, August 2, 1856, for £12 15s. Present owner, S. R. Christie-Miller.
- OPIE, JOHN, R.A. Described by Mrs. Jameson in "Public Galleries," 1842, as "Powerful, rather coarse, but full of character." Size, 23½ × 20 in. Presented by Sir Peter F. Bourgeois, Kt., R.A., to the Gallery of Dulwich College.
- ×OPIE, JOHN, R.A. Sold by the Assignees of William Kershaw at Christie's, February 14, 1876, for 41 guineas.
- ×OPIE, JOHN, R.A. Bust, three-quarter face to left, looking over left shoulder, dark coat, white neckcloth, hair rather short and scanty, sedate expression. Small panel. Size 7¾ × 6½ in. Engraved by S. W. Reynolds as frontispiece to Opie's "Lectures," 4^o, 1809. Formerly in the possession of Mr. Charles L. Kenney. Given by Amelia Opie to Thomas Holcroft, whose widow became Mr. Kenney's mother. This portrait, reduced for the engraver by Opie from a larger picture, was lost about 1836.
- *OPIE, JOHN, R.A. Size, 13½ × 10½ in. Bequeathed by Miss Laing in 1896 to the National Museum of Antiquities. At present in the National Portrait Gallery, Edinburgh.
- *OPIE, JOHN, R.A. Size, 30 × 25 in. Sold by Dowdeswell to R. Hall McCormick of Chicago.
- *OPIE, JOHN, R.A. Size, 22½ × 18 in. From the collection of the late Sir James Knowles. Sold at Christie's, May 29, 1908, for 17 guineas; bought by Partridge.
- ×§OPIE, JOHN, R.A. Erroneously marked at back, "Mr. Owen, R.A." Bust, three-quarter face to left, age about 30; black coat, deep collar, white cravat. Size, 23 × 19½ in. Date, about 1791. Sold at Christie's, March 26, 1870; bought by Mr. William Cox, Pall Mall.
- ×§OPIE, JOHN, R.A. From Sir Joshua Reynolds's collection. With a palette. Sold at Christie's, January 17, 1857, for £1 16s.; bought by Harrison.

- *OPIE, JOHN, R.A. Three-quarter face. A young man, clean shaven, dark, and rather long hair, bright complexion; blue coat, with high wide collar; white folded cravat, ends tied in a bow. The painting is delicate and the colour transparent. Size, 9×7 in. Formerly belonging to the late Thomas Butt Miller of Bristol, who died in 1855. Present owner, Captain D. M. Miller.
- *OPIE, JOHN, R.A. In a dark coat. Size, $11\frac{1}{2} \times 9\frac{1}{2}$ in. Sold at Christie's, March 13, 1905, for £2 5s.; bought by Glen. Seller's name not stated.
- *OPIE, JOHN, R.A. Size, $18\frac{1}{2} \times 13$ in. (sight measure). Given to the father of Dr. W. D. Kingdon, the present owner, by a friend many years ago.
- *OPIE, JOHN, R.A. Head and shoulders, three-quarter face. Too dark to see details. Size, 24×19 in. Formerly in possession of the late Mr. J. Muckley (flower and fruit painter), father of Mrs. Marshall, the present owner.
- *OPIE, JOHN, R.A. Bust, three-quarter face to right, hair thin over forehead, clean shaven except for a little side whisker, eyes looking full at spectator, rather sunken, grave expression; dark coat, white neckcloth; age apparently about 45; dark background. Size, $22 \times 16\frac{1}{2}$ in. Bequeathed to Mr. James Parsons, the present owner, in 1894, by his uncle, Mr. Edward Opie, great-nephew of the artist (Mr. Parsons is John Opie's great-great-nephew).
- *OPIE, JOHN, R.A. Hair in disorder; a pleasant expression about the mouth. The canvas is not modern. It is placed in an oval mount; no signature. Attributed to Opie. Mr. J. J. Green, the present owner, purchased this at a second-hand furniture shop in 1909. Size, 24×20 in.
- *OPIE, JOHN, R.A. This portrait and that belonging to Mr. Green are exactly alike, except for a very slight difference in the expression of the mouth. Size, $19\frac{1}{2} \times 15\frac{1}{2}$ in. (quarter-inch mill-board). From the collection of Mr. Henry Robson of Birmingham, and believed to have been bought there. Present owner, J. W. Robson, J.P.
- *OPIE, JOHN, R.A. A head, dark coat. Size, 23×19 in. Sold at Christie's (sale of J. J. Wigzell), January 27, 1906, for 14 guineas; bought by Carfax.
- *OPIE, JOHN, R.A. A head, red coat. Oval. Size, $16\frac{1}{2} \times 13$ in. Sold at Christie's, December 1, 1906, for 4 guineas; bought by Eyles.
- *OPIE, JOHN, R.A. Powdered wig or long hair, great-coat. Inscription on back, "Portrait of John Opie, R.A., born at St. Agnes, near Truro, 1761. Died in London, 1807. Painted by Opie in 1806, in the 46th year of his age." Size, 30×25 in. Purchased

from Messrs. Graves, Pall Mall, October 1895, by T. W. Bacon, the present owner.

- *OPIE, JOHN, R.A. Full size, head turned slightly to right, eyes looking at spectator, red cloak on shoulder. Size, $20\frac{1}{2} \times 15\frac{1}{2}$ in. At present at the Art Gallery and Museum, Kelvingrove, Glasgow.
- *OPIE, JOHN, R.A.² Small-sized head to left, three-quarter face. Sold at Christie's (Domenic Colnaghi Sale), about April 1, 1879, for £1 7s.; bought by the late John Waller.
- *OPIE, JOHN, R.A. Nearly half length, seated to right, head towards right shoulder, towards spectator; hair dark, parted over right temple, a heavy lock falling in front of right ear; right arm bent and extending into background as if writing or painting; coat dark, loose, and wrinkled, high collar, very little white cravat shown. Size, $30\frac{3}{8} \times 26$ in. (76×65 cm.). Exhibited at Bideford Fine Art Exhibition, 1877, by Thomas Martin. Sold by Arthur Tooth & Sons to V. G. Fischer, Art Dealer, Washington, U.S.A., and by him to Mr. Richard Olney, by whom it was lent to the Boston (U.S.A.) Museum of Fine Arts, 1910.
- *OPIE, JOHN, R.A. Side face, powdered hair, reddish-brown coat, ruffles at wrists; eyes lowered, looking at a book; background dark behind head, trees in landscape on the right. Size, 31×28 in. Formerly owned by Mr. William Howgate, and sold privately by his son to Mrs. Hert, of Kentucky, U.S.A.
- *OPIE, JOHN, R.A. Size, $28 \times 21\frac{1}{4}$ in. Date, 1799. At present in the Norwich Castle Museum, for which it was purchased in 1910 from Mrs. Griffiths of Ipswich.
- OPIE, JOHN, R.A. Supposed to be painting a portrait of Thomas Gainsborough, R.A. Size, 76×65 in. Sold at Christie's (sale of Mr. Benoni White's pictures), May 24, 1879, for 21 guineas, and bought by Cox; again sold at Christie's, November 28, 1903, for 52 guineas, and bought by de Cormick. Seller's name not given.
- OPIE, JOHN, R.A. This and the nine following are engravings after Opie not yet identified with the original pictures. Three-quarter face to right, powdered hair; a pleasing and expressive portrait. Bust in an oval by Ridley, 8°, stippled, 1793. Probably identical with "oval half length, Ridley, 1793," for *General Magazine* (Smith's MS. Cat.).
- ×OPIE, JOHN, R.A. Three-quarter face to left, slightly powdered long hair and queue; gloomy expression. Bust in an oval by Leney, 8°, mixed, 1795.
- ×OPIE, JOHN, R.A. Half length in border by S. W. Reynolds, 1798. large fo., mezzo.
- ×OPIE, JOHN, R.A. Square, half length with trees, 8°, by Ridley, 1801.

- ×OPIE, JOHN, R.A. Three-quarter face to right, swarthy countenance, short hair. Bust in an oval, by Hopwood, 8°, mixed, 1807.
- ×OPIE, JOHN, R.A. Square, half length, 8°, by Meyer, 1809.
- ×OPIE, JOHN, R.A. Three-quarter face to right, erect figure, short hair, a slight smile. Bust, "Mr. Opie," without engraver's name or date; a small stippled sketch.
- *OPIE, JOHN, R.A. ² Holl; small oval.
- *OPIE, JOHN, R.A. ² E. Scriven; with autograph.
- *OPIE, JOHN, R.A. Half length to left, looking to front; hair rather long, slightly powdered, and curled inward to neck; white neck-cloth; grave and rather sullen expression. Engraved by S. W. Reynolds, mezzo. 13 $\frac{3}{8}$ × 10 in. (10 $\frac{9}{16}$ × 8 $\frac{1}{8}$ in.), pub. by John Jeffryes, Clapham Road, and dedicated to "John Boydel, Esq., Alderman of the City of London." In narrow square border; date June 1, 1802. Engraving at Victoria and Albert Museum.
- †OPIE, MARY (*née* Bunn), first wife of John Opie, R.A. Bust, quarter size, three-quarter face to left. A dark-eyed beauty with light brown flowing hair, light blue neckerchief, blue bow, and pearl pendant over forehead, white muslin dress, red cloak. Size, 7 × 5 $\frac{1}{2}$ in. Date, about 1782. Given to Mr. H. Mallaby Firth, the present owner, by the late Rev. E. Penwarne-Wellings.
- OPIE, MARY (*née* Bunn), first wife of John Opie, R.A. To waist, three-quarter face to left; full white morning dress, white neckerchief, broad straw hat, with ostrich feathers, shading her face; left hand across waist; seated in a rocky recess at seaside; sea, sky, and ships at left beyond. Size, 30 × 25 in. Date, about 1785. Last heard of with Mr. Samuel Lewis; formerly owned by Samuel Humphreys Pellow. It appears probable that this is the picture sold at Christie's, February 4, 1899, for 32 guineas; bought by Lacey. Seller's name not given.
- *OPIE, MARY (*née* Bunn), first wife of John Opie, R.A. Bust, about three-quarter face to right; low-bodiced brown evening dress with white frill on shoulder; brown hair brought low, and curling over forehead; dark, sad-looking eyes, fair complexion, and well-modelled features; a coral necklace; dark background. Size, 17 × 13 $\frac{1}{2}$ in. Bequeathed to Mr. James Parsons, its present owner, by his uncle, Mr. Edward Opie.
- *OPIE, MARY (*née* Bunn).² Sold at Christie's, April 7, 1902, for 155 guineas, as "Portrait of the artist's first wife, in white dress and powdered hair." Previous owner's name not given.
- *OPIE, MARY (*née* Bunn). Sold at Serjeant Thompson's sale, 1865, for 76 guineas; bought by Thompson.
- †OPIE, AMELIA (*née* Alderson), second wife of John Opie, R.A. Size, 27 $\frac{1}{2}$ × 35 $\frac{1}{2}$ in. Date, 1798-1802. Engraved by Ridley, 8°, in an

- oval for *European Magazine*. Present owner, Mrs. Carr, the daughter of the late Mr. H. P. Briggs, R.A., Mrs. Opie's cousin.
- †OPIE, AMELIA (*née* Alderson). A double portrait; on the left a full-faced bust, white dress; on the right profile bust, black dress. A copy is at Chyverton.
- *OPIE, AMELIA (*née* Alderson). Seated, nearly half length, facing spectator. Size, $29\frac{1}{4} \times 24\frac{1}{2}$ in. Purchased by the Trustees of the National Portrait Gallery, March 1887.
- OPIE, AMELIA (*née* Alderson). Exhibited at the Winter Exhibition of the Royal Academy, 1873 (No. 50), as "A Lady," unnamed. Sold at Christie's, 1876, for 171 guineas, for William Kershaw's assignees as "Portrait of the artist's wife;" bought by Lesser.
- ×OPIE, AMELIA (*née* Alderson). "Head of Mrs. Opie, a sketch." Sold at Christie's, June 3, 1871, by E. W. Cooke for $17\frac{1}{2}$ guineas.
- *OPIE, AMELIA (*née* Alderson). Nearly full face, looking over left shoulder; very penetrating eyes; hair piled high on top of head with band of blue ribbon, parted in the middle and brought down to the corners of eyebrows, partly covering ears; dark blue dress, open in front over transparent muslin; no ornaments; dark background; age 30-35. Size, $20 \times 15\frac{1}{2}$ in. Bequeathed to its present owner, Mr. James Parsons, by his uncle, Mr. Edward Opie.
- OPIE, AMELIA (*née* Alderson). Bust, full face; frilled morning gown open at neck; hair dressed very high, double horizontal plait half hidden. Date, 1798. Etched by Mrs. Dawson Turner of Yarmouth. The etching is inscribed, "Mrs. Opie, John Opie, Esq., pinx., 1798."
- OPIE, AMELIA (*née* Alderson). Full face; short hair under a cap; dark dress, open and frilled white at neck; to waist. Engraved by Mackenzie, small stipple, March 1, 1801 (pub. by Vernon & Hood).
- OPIE, AMELIA (*née* Alderson). Three-quarter face to right; frilled morning dress; hair elaborately dressed. Engraved by Hopwood, small (pub. by Matthew & Leigh, June 2, 1807).
- OPIE, AMELIA (*née* Alderson). Seen to waist, three-quarter face to right, closely curled hair, frilled evening dress, triple necklace of pearls with small cross. Engraved by Hopwood; oval, half length, with lyre and flowers, 8° (pub. by Dean & Munday, 1817), and by R. Cooper (pub., February 1821, for "La Belle Assemblée," No. 145, roy. 8°). A close comparison of these engravings makes it almost certain that both are engraved from the same picture. In Hopwood's the curls are more formal than in Cooper's, but the stiffness is presumably due to the engraver, not the artist. Both engravings are in the library of Devonshire House.

- OPIE, BETTY, only sister of John Opie, R.A. (1748–1826). Size, 24 × 19 in. Last heard of with Mr. T. Hitchins.
- OPIE, EDWARD, brother of John Opie, R.A. Size, 24 × 20 in. Last heard of with Mr. Edward Opie of Plymouth.
- OPIE, EDWARD, JUN., nephew of John Opie, R.A., and father of Edward Opie the artist (died, 1870). Size, 15 × 12 in. Date, about 1788. Last heard of with Mr. John Opie of St. Agnes.
- OPIE, WILLIAM, nephew of John Opie, R.A. Size, 20 $\frac{3}{8}$ × 16 $\frac{3}{8}$ in. Presented by Mr. Edward Opie (John Opie's great-nephew) shortly before his death, in 1894, to the National Gallery.
- OWEN, VEN. ARCHDEACON JOHN (1754–1824). Size, 24 × 20 in. Owen was a pupil of Opie, and his intimate friend. Present owner, George W. Beardmore (Canada).
- *OXFORD, EARL OF. Size, 30 × 25 in. Sold at 5th Avenue Art Gallery, January 1909, for \$145 in sale of Sir Robert Waycott, Devon, England. Present owner, H. D. Babcock.
- †PADLEY, MARY AND ELIZABETH. Sixteen sittings. Size, 25 × 30 in. Painted at Swansea in 1783. Exhibited at the Grosvenor Gallery, 1889. Sold at Christie's, June 16, 1900; bought in at sale, and afterwards sold to Dowdeswell. Present owner, Sigismund Neumann.
- ×PADLEY, PAUL. As Cupid. It is said that there is a miniature of Paul Padley, dressed in velvet, with large lace collar, but by whom painted is uncertain. Painted at Swansea, 1783.
- †PADLEY, SILVANUS. Showing influence of Reynolds. Size, 24 × 18 in. Painted at Swansea, 1783. Exhibited at the Grosvenor Gallery, 1889. Bought by Dowdeswell at Christie's, June 16, 1900, for 210 guineas. Present owner, Miss Lucy Norton, Louisville, U.S.A.
- PAGET, HON. MRS. BERKELEY (*née* Sophia Askell). Size 24 × 19 in. Date, 1807. Present owner, Mrs. Leopold Paget.
- *PAPE, MRS. MARY, Hostess of the White Hart Hotel, Launceston (born 1747). Size, 30 × 24 in. Date, about or before 1804. Present owner, William Procter.
- †PARR, REV. SAMUEL, LL.D. (1747–1825). Size, 36 × 28 in. Date, 1807. Exhibited at the Royal Academy, 1807 (No. 284). Engraved by Facius, fo., 1808; by Picart (drawn by Evans), fo., 1811, for Cadell's "British Gallery"; and by Padley for *European Magazine*, vol. lvi, 1809. Presented by Dr. Parr to the first Earl of Leicester. Present owner, Earl of Leicester.
- ×PARR, REV. SAMUEL, LL.D. (1747–1825). Size, 36 × 28 in. Last heard of with R. M. Fellowes, in whose family it had been since 1829.
- PATCH, JOHN, JUN., Surgeon to Devon and Exeter Hospital (died

- 1787). Date, probably 1781. Exhibited at Exhibition of Devon and Cornwall Worthies, 1873, at Exeter. Engraved by E. A. Ezekiel, large fo., 1789. Owned by Devon and Exeter Hospital.
- †PEELE, REV. JOHN, Vicar of St. Peter Mancroft, Norwich (1720-1804). Size, $29\frac{1}{2} \times 24\frac{1}{2}$ in. (sight measure). Date, October 1799, (inscribed on frame). Engraved by Facius, fo., 1806. Dr. Peele died childless, and his widow gave, or left, the portrait to her sister, Mrs. Robert Bevan. Mr. W. R. Bevan's representatives sold the picture a few years since to its present owner, Mr. Hatton Wilson, who had married Mr. W. R. Bevan's daughter.
- *†PEELE, MRS. JOHN (*née* Weldon) (1730-1806). (Her first husband was the Rev. John de Burgh; her second the Rev. John Peele, as above). Half length, full face. "A pretty painting of a lady of 69." Size, 30×27 in. Date, 1799. Bequeathed in 1807 by Mrs. Peele to her first husband's nephew, Thomas de Burgh, of Oldtown. Present owner, Lieut.-Col. Thomas J. de Burgh.
- PENNECK, CHARLES, of Tregembo, Cornwall (died 1801). Size, 24×20 in. Date, about 1780. Present owner, C. A. Borlase.
- †PENTREATH, DOLLY (died 1777 at reputed age of 102). Size, $30\frac{1}{2} \times 25\frac{1}{2}$ in. Date, about 1777. Exhibited at Exhibition of Devon and Cornwall Worthies, 1873, at Exeter (No. 6). Etched on copper by John Opie, R.A., about 1784. Written on the back of an impression preserved in the Penwarne family is, "This etching (the only one, I believe, he ever did) was done by Mr. Opie in my presence at his house in Great Queen Street, I believe, in the year 1784. John Penwarne." Also etched by Miss Katherine St. Aubyn (Mrs. Molesworth), 1789 (private plate), $8\frac{1}{2} \times 6$ in. Present owner, Lord St. Levan.
- †PENWARNE, JOHN, of Penwarne, near Falmouth (1721-88). Size, 29×24 in. Date, about 1786. Sold for Mrs. Penwarne-Wellings at Sotheby's, March 24, 1911, for £27; bought by Waters.
- †PENWARNE, JOHN, JUN., eldest surviving son of above (born 1758), John Opie's friend. Resting on a mossy bank, a book in his right hand. Size, 29×24 in. Date, 1778-81. Sold for Mrs. Penwarne-Wellings at Sotheby's, March 24, 1911, for £21; bought by Griffith.
- PENWARNE, JOHN, JUN. Fancy russet dress, lace collar, slouch hat. Size, 29×24 in. Date, 1778-71. Sold for Mrs. Penwarne-Wellings at Sotheby's, March 24, 1911, for £20; bought by Blackstone.
- †PENWARNE, EDWARD (about 1760-1813), second surviving son of John Penwarne. Size, $27 \times 21\frac{1}{2}$ in. Date, about 1800. Sold for Mrs. Penwarne-Wellings at Sotheby's, March 24, 1911, for £26; bought by Blackstone.



COLONEL PERING.

By permission of the owner, Mrs. G. A. Greene.

- †PENWARNE, MISS ELIZABETH (1760–1799), daughter of John Penwarne, Sen. Size, 29 × 24 in. Date, about 1785. Sold for Mrs. Penwarne-Wellings at Sotheby's, March 24, 1911, for £165; bought by Vicars Bros.
- †PENWARNE, ANNE (Mrs. George Wellings), daughter and heiress of John Penwarne, Jun. (born 1793). Size, 23½ × 18½ in. Twilled canvas. Date, about 1806. Present owner, Mrs. Penwarne-Wellings.
- *PERING, COLONEL RICHARD. Bust, three-quarters to right; scarlet military uniform, gold facings and epaulettes; dark background. Size, about 30 × 25 in. Date, end of 18th century. Present owner, Mrs. G. A. Greene.
- PETERS, CAPTAIN JOHN, R.N. Size, 22½ × 19 in. Mr. J. J. Rogers thought this portrait was painted before that of Mrs. Peters, and probably before Opie went to London. It is more carefully finished than the following picture. Date, probably before 1783. Present owner, Mrs. Tonkin.
- PETERS, CATHERINE, wife of above. Sketchy, features coarsely painted. Size, 22½ × 19 in. Date, 1783. Present owner, Mrs. Tonkin.
- PETERS, MRS. COLONEL. See FRANCES READ.
- PETERS, MISS. Mr. J. J. Rogers gives this in the statement of Academy Pictures, but omits it in the main list. Date, 1796. Exhibited at the Royal Academy, 1796 (No. 67).
- ×PICKETT, MR. ALDERMAN. Date, 1792. Exhibited at the Royal Academy, 1792 (No. 196).
- PICKFORD, JAMES, of Markyate Street, Beds. Size, 30 × 25 in. Date, about 1800. Present owner, Mrs. McKay.
- PICKFORD, MARY (afterwards Mrs. Seabroke, of Market Harborough). Rather badly scorched in the fire at Mr. Seabroke's house. Size, 29 × 24½ in. Date, 1800. Present owner, G. M. Seabroke.
- PICKFORD, THOMAS (afterwards of King's Sterndale). Size, 30 × 24 in. (sight measure). Attributed to Opie. Mr. Rogers mentioned a portrait of Thomas Pickford as destroyed in the Markyate Street fire; is this the same? Sir William Pickford thinks not. Present owner, the Hon. Sir William Pickford.
- ×PICKFORD, MARTHA, daughter of Thomas Pickford. This picture was burnt in the Markyate Street fire.
- ×PICKFORD, MATTHEW, son of Thomas Pickford. This picture was burnt in the Markyate Street fire.
- “PINDAR, PETER.” See DR. WOLCOT.
- †PINDER, DANIEL, Member of Common Council, City of London, 1765; senior Member of the Common Council, 1807. Subscribed for by several of his colleagues, and presented to the Corporation,

1807. Size, $55 \times 43\frac{1}{2}$ in. Date, 1807. At present in the Guildhall, London.
- PLEYDELL, JENNY. See MRS. PRIDEAUX.
- †POLWHELE, REV. RICHARD (1760–1838). Size, 21×17 in. Date, about 1778. Exhibited at Exhibition of Devon and Cornwall Worthies, 1873, at Exeter (No. 84). Engraved by Audinet, 12°, 1826, as frontispiece to his “Biographical Sketches.” Present owner, — Polwhele.
- †POMERY, REV. JOSEPH (1749–1837). Size, 28×24 in. Date, 1778–80. Present owner, Mrs. Pomery.
- †POMERY, MRS. JOSEPH (*née* Melloney Scobell), wife of the above. Size, 28×24 in. Date, 1778–80. Present owner, Mrs. Pomery. See also MISS MELLONEY SCOBELL.
- ×PONSONBY, LADY F., as “Rebecca.” Date, 1804. Exhibited at the Royal Academy, 1804 (No. 57).
- *POPE, MRS. In white dress and cap. Size, 30×25 in. Bought at Christie’s July 9, 1900, by Ichenhauser, for 5 guineas, and sold again at Mendelssohn Hall, February 26 and 27, 1903, for \$300. Present owner, Mrs. Sinclaire.
- ×POPHAM, CAPTAIN JOSEPH LAMB, R.N. (1771–1833). Size, 24×20 in. Date, 1801–2. Last heard of with Mrs. C. W. Popham.
- ×POPHAM, MRS. J. LAMB (1775–1859), wife of above. Size, 24×20 in. Date, 1801–2. Last heard of with Mrs. C. W. Popham.
- *PORTER, MISS JANE (1776–1850). Half length, seated to left, head turned to look at spectator; blue dress, short white sleeves, brown hat, long hair falling over shoulders; landscape background. Size, $29 \times 22\frac{1}{2}$ in. Exhibited at Exhibition of Old Masters, 1907 (No. 141). Sold at Christie’s, June 14, 1907, for £131. Present owner, Mrs. Hamilton.
- †PRETYMAN, MRS. JOHN, wife of Dr. John Pretyman, Prebendary of Norwich. The left arm is bare and rather thin. Mrs. Pretyman was in bad health when the portrait was painted. She died in 1810, and was buried in Norwich Cathedral. Size, 30×26 in. ($29\frac{1}{4} \times 24\frac{1}{4}$ in., J.J.R.). Date, about 1807. Present owner, Major-Gen. Sir George Pretyman, K.C.M.G., C.B.
- PRICE, SIR ROSE, BART. (1768–1834). Date, before 1781. Present owner, Mrs. Field.
- PRICE, SIR ROSE, BART. Size, kitcat. Bequeathed by Sir Rose Price to Earl Talbot. Supposed to have been burnt at Ingestre when the house was destroyed by fire in 1882.
- †PRICE, LADY, wife of above (*née* Lambart). This portrait by Opie has been attributed to Hoppner. Size, 92×56 in. Date, 1795 (J.J.R.); more probably 1798–9. Exhibited at the Royal Academy, 1799 (No. 96). Bequeathed by Sir Rose Price to Earl

- Talbot. Present owner, Earl of Shrewsbury and Talbot. A copy made by Mr. H. Grant twenty years ago is now in the Earl of Shrewsbury's sitting-room at George Street, Hanover Square.
- *PRICE, LADY CAROLINE. Size, 39 × 29 in. Sold at 5th Avenue Art Galleries in sale of Senhor Mendonca and others, for \$250. Present owner, W. G. Peckham.
- PRIDEAUX, MRS. (*née* Pleydell) (died 1793). Size, 30 × 25 in. Date, before 1781. Present owner, Sir Charles J. Graves-Sawle, Bart.
- PRIESTLEY, JOSEPH, LL.D (1783–1804). Painted at the residence of Mr. J. Johnson, Dr. Priestley's publisher and friend. Size, 30 × 25 in. Exhibited at the National Portrait Gallery, 1867 (No. 684), and ² at Loan Exhibition, Oxford. See *Athenæum*, September 22, 1906. Engraved by Caldwell, 1801, oval, half length, supported by an eagle, for "Thornton's Botany." Photograph by Arundel Society. Bequeathed by Mr. Barham of Exeter to Manchester New College, London (in University Hall). Formerly belonging to Rev. — Hole.
- *PROUT, SAMUEL, Artist (1783–1852). Said to have been painted by Opie. See "Devonshire Characters," Baring Gould, p. 566.
- †PROUT, THOMAS OLIVIE, of St. Agnes, near Truro (died 1833). Mr. Prout was thrown from a chaise on Highgate Hill and killed. His body was sent to Cornwall for burial, packed as "glass, with care." Size, 30 × 24 in. Date, about 1800. Purchased from the granddaughter of T. O. Prout by its present owner, the Rev. J. H. de Courcelles.
- PYE, REV. CHARLES, Rector of St. Mary's, Truro. Size, 36 × 28 in. Some years ago Mr. J. R. Collins held this for a friend. It has since been lost sight of.
- †QUICK, MR.,² "A humble parishioner of Zennor." Size, 24½ × 21 in. Date, before 1781. Painted for John Rogers of Penrose. Exhibited at Polytechnic Hall, Falmouth, 1854. Present owner, Captain J. P. Rogers.
- *†RAILTON, ISAAC, of Calbeck Manor (1744–1817). No book in hand. Size, 29½ × 24 in. Date, 1806. Painted for himself. Present owner, Miss F. Railton.
- *†RAILTON, ISAAC, of Calbeck Manor (1744–1817). Left hand holding a piece of paper; right hand not shown. Size, 29 × 24 in. Present owner, C. W. Railton.
- *†RAILTON, ISAAC, of Calbeck Hall (1744–1817).¹ Book in left hand. Size, 30 × 25 in. Given by I. Railton to John Harvey, and exchanged by Mr. Kerrison Harvey with Mr. Molesworth Ellis, Isaac Railton's grandson (the present owner), for a portrait of John Harvey.

- †RASHLEIGH, PHILIP, M.P. (1729-1810). Size, $29\frac{1}{2} \times 24\frac{1}{2}$ in. Date, probably about 1795. Present owner, J. C. S. Rashleigh.
- †RASHLEIGH, ROBERT, of Coombe, near Fowey, fifth son of above (1744-84). Size, $29 \times 24\frac{1}{2}$ in. Date, before 1781. Present owner, J. C. S. Rashleigh.
- RAWLINGS, WILLIAM, of Padstow (died 1795). Attributed to Opie. Size, 15×12 in. Date, about 1778. Present owner, James Rawlings.
- RAWLINGS, MRS. WILLIAM, wife of above. Attributed to Opie. Size, 15×12 in. Date, about 1778. Present owner, James Rawlings.
- RAWLINGS, THOMAS, son of above, Size, 29×26 in. Date, about 1778. Mr. James Rawlings does not know who now owns this.
- READ, HENRY (born 1767), together with HIS SISTER FRANCES, eldest son and daughter of John Read of Walthamstow. Henry Read afterwards took the name of Revell, of Round Oak, Englefield. Frances married Colonel Peters, Equerry to H.R.H. the Duke of York. Last heard of with Lieut.-Col. J. L. Revell.
- READ, MRS. See JANE BEETHAM.
- ×REES, ABRAHAM, D.D. (1743-1825). Date, 1796. Exhibited at the Royal Academy, 1796 (No. 350). Engraved by J. Yeatherd, mezzo., 20×14 in. (three states, the third retouched); by J. Yeatherd, fo., mezzo, 1797, in a border; by W. Holl, stipple, as frontispiece to the "Cyclopædia," 1811; and by J. Thomson, square, 1820, for *European Magazine*.
- REEVE, PLEASANCE. See LADY SMITH.
- ×§REMBRANDT, portrait of. After (?) . Sold at Christie's, March 31, 1854, for £3.
- †REYNOLDS, MISS ELIZABETH, daughter of S. W. Reynolds; as "Red Riding Hood." Elizabeth Reynolds married William Walker, the engraver, and the present possessor of the portrait is their son. Size, $21\frac{1}{2} \times 16$ in. mill-board; 21×16 in. panel (J.J.R.). Exhibited at the Winter Exhibition, Royal Academy, 1875 (No. 234); the Grosvenor Gallery, 1888-9; and with "Fair Children," Grafton Gallery. Engraved by herself when only 14 or 15. Present owner, William Walker.
- ×§REYNOLDS, SIR JOSHUA, P.R.A. (1723-92). Sold at Christie's, January 4, 1862, for 19s.
- *REYNOLDS, SAMUEL WILLIAM,¹ Engraver. Mahogany panel, Size, $17 \times 13\frac{1}{2}$ in. or $16\frac{3}{4} \times 13\frac{3}{4}$ in. (N.P.G.). Date, about 1806. Etched privately (head only). Purchased by the Trustees of the National Portrait Gallery, March 1902.
- *†REYNOLDS, JANE (*née* Cowen), wife of S. W. Reynolds. Size, 30×24 in. Date, 1795. Painted for S. W. Reynolds. Engraved by S. W. Reynolds. Present owner, A. G. Reynolds. Mr. William

- Walker (Mrs. Reynolds's grandson) has a copy on ivory by George Clint, A.R.A.
- *REYNOLDS, JANE (*née* Cowen). Short-sleeved green gown; holding a basket. A study. Present owner, Earl Cowper.
- ×RICHARDS, MRS. JAMES (*née* Grace Giddy), niece of Dr. Wolcot (born 1767). Size, 14 × 11 in. Date, about 1781. Painted at Penzance. Last heard of with Mrs. Lambe, of Bath.
- ×ROBINSON, CAPTAIN. In Gainsborough's manner. Sir William Beechey pronounced this one of Opie's best. Size, 30 × 25 in. Date, about 1800. Last heard of with the Rev. Henry Barrett, Durham.
- *†ROGERS, ANN (afterwards Mrs. William Venning) (1773-1834). As a cottage-girl in a brown frock; seated in a wood, face turned over left shoulder to look full at spectator, arms showing white sleeve, over a dog's neck. Miss Emma L. Lister (grand-daughter), the present owner, says this picture was exhibited at the Academy, but not under the child's name. As she has not the date, it is impossible to identify it. Query—"Portrait of a Child," Academy, 1784, or "Child and Dog," Academy, 1788? Size, 30 × 24 in. Cleaned by Buttery, 1909. Date, 1781-3 (?). Painted for Richard Trist, a relative of the child.
- *†ROOKS, JOHN, Architect, of Norwich. Half length. Size, 28 × 24 in. Date, 1802 (?). Present owner, Dr. Roper.
- *†ROOKS, ELEANOR, daughter of above (born 1796). Rosy child with red hair and blue eyes, in a blue gingham dress, caught up under one arm to show white petticoat beneath. A gipsy hat hangs down behind by the strings; arms bare; carrying a long bunch of wheat-ears. Size, 28 × 24 in. Date, 1802. Present owner, Dr. Roper, the youngest of her twelve children.
- *ROWLEY, WILLIAM. Size, 29½ × 25 in. Bequeathed by Mrs. Alice Rowley to the National and National Portrait Galleries, Dublin, in 1899.
- ×RUSH, GEORGE. Date, 1806. Exhibited at the Royal Academy, 1806 (No. 129).
- *RUSH, SIR W. (1750-1832 (?)). Knighted 1800. This and the following picture are mentioned in a MS. note by the Rev. J. M. Cripps, found in a second-hand copy of "Opie and his Works."
- *RUSH, LADY (1755(?)-1822).
- ST. AUBYN, SIR JOHN, M.P., 5th Bart (1757-1839). Full length. Size, 94½ × 58½ in. Date, about 1780. Exhibited at the Winter Exhibition of the Royal Academy, 1876 (No. 281). Engraved by S. W. Reynolds, mezzo. Present owner, Lord St. Levan.
- ST. AUBYN, SIR JOHN, M.P., 5th Bart. Three-quarter length, evening dress, roll of paper in right hand. Size, 52½ × 40½ in. Date, about

1797. Engraved by W. W. Barney, fo., mezzo., 1800. Present owner, Lord St. Levan.
- ST. AUBYN, SIR JOHN, M.P., 5th Bart. After Sir Joshua Reynolds. Size, 27 × 22 in., oval canvas. Date, about 1790. Present owner, Lord St. Levan.
- ST. AUBYN, SIR JOHN, M.P., 5TH Bart. A copy by Opie of the portrait after Sir Joshua Reynolds. Present owner, Sir Thomas Barrett-Lennard.
- *ST. AUBYN, SIR JOHN, M.P., 5th Bart. Three-quarter length, seated in a red velvet chair, with a greyhound across the knees, and a writing-table at his side. Size, 49 × 39 in. Present owner, Miss St. Aubyn.
- *†ST. AUBYN, JAMES, son of the 1st Bart (1703-94). Close wig, brown coat, metal buttons, lace cravat. Attributed to Opie. This picture was once thought to be a Hogarth, but has been declared not by him. The fact that it came from the St. Aubyn Collection supports the theory that it is by Opie. It is a very fine picture. Present owner, Rev. J. H. de Courcelles.
- ST. AUBYN, JULIANA, LADY, wife of Sir John, 5th Bart. Size, 36½ × 28½ in. Date, 1796. Exhibited at the Royal Academy, 1796 (No. 208). Engraved by W. Ward, Jun., 1833 (private plate). Present owner, Lord St. Levan.
- ST. AUBYN, DOROTHY. See LADY LENNARD.
- ST. JOHN, HON. LOUISA. See LADY BAGOT.
- SALISBURY, COUNTESS OF (1750-1835). Date, 1782. Lost her life in the fire at Hatfield House. Present owner, Marquess of Salisbury.
- ×SANDWICH, EARL OF. "Marked at lower left corner, 'J. Opie, 1804.' It seems doubtful whether this indicates date of presentation or painting; if the latter, it is probably a repetition by Opie of the exhibited portrait." Size, 94 × 58 in. Date, 1787. Exhibited at the Royal Academy, 1787 (No. 218). At present at the Marine Barracks, Stonehouse.
- SAYERS, FRANCIS, M.D. (1763-1817). Size, 28 × 24 in. Date, 1798. Painted for William Taylor of Norwich. Engraved by W. C. Edwards, of Bungay, 1823, as frontispiece to "Dr. Sayers' Collected Works." Sold on May 31, 1907, by Bynold, Pollard & Wilson, Norwich. Present owner, Knyvet Wilson. A replica is at Keswick Hall, Norwich.
- †SCOBELL, REV. GEORGE PENDER, Vicar of Sancreed and St. Just (died, 1811). In gown and bands. Size, 29 × 22 in. Date, about 1779. Present owner, J. Scobell Armstrong.
- †SCOBELL, MRS. GEORGE PENDER, AND CHILD (her second son, John). Date, about 1779. Present owner, J. Scobell Armstrong.

- ‡SCOBELL, AARON. The Christian name appears in error as Alloan in "Opie and his Works." Size, 29 × 22 in. Date, about 1779. Present owner, J. Scobell Armstrong.
- †SCOBELL, REV. GEORGE, D.D., eldest son of Rev. George Pender Scobell. As a child of 5, with his pet dog "Fop." Size, 29 × 22 in. Date, 1779. Painted for his father. Present owner, J. Scobell Armstrong.
- †SCOBELL, JOHN, Collector of H.M. Customs at Penzance. Size, 29 × 22 in. Date, about 1779. Present owner, J. Scobell Armstrong.
- †SCOBELL, MISS MARY (afterwards Mrs. David Wise). Size, 29 × 22 in. Date, about 1779. Present owner, J. Scobell Armstrong.
- †SCOBELL, MISS MELLONEY (afterwards Mrs. George Pomery). Size, 29 × 22 in. Date, about 1779. Present owner, J. Scobell Armstrong.
- *SCOTT, HON. ADA. Size, 23 × 19½ in. Sold at Christie's, December 19, 1908, for 5 guineas; bought by Brodie.
- SEABROKE, MRS. See MARY PICKFORD.
- SEALE, TWO CHILDREN OF MR. JOHN, of Mount Boon, Devon (Elizabeth Maria, afterwards Mrs. George Kekewich, and Harriet Anne, afterwards Mrs. Thomas Lister). Size, 54 × 42 in. Date, 1784. Painted for their father. Exhibited at the Royal Academy, 1784 (No. 216). Present owner, Sir John Henry Seale, Bart.
- SEALE, JOHN HENRY, 1st Bart. (1785-1844), son of Mr. John Seale, of Mount Boon, Devon. At age of 4; playing with a dog. Size 54 × 42 in. Date, 1789. Present owner, Sir John Henry Seale, Bart.
- *†SEALY, EDWARD, of Bridgwater (1749-1828). On the back is the following inscription, believed to have been written by Edward Sealy's grandson: "Edward Sealy, obt. 1828, Æs. 78. né Dec^{re}; 1749. Opie pinxit." It has been neglected and much knocked about. Ivory miniature. Size, 5 × 3½ in. Present owner, Rev. R. W. Sealy.
- ×SEALY, CAPTAIN J., Captain in East India Company's Navy. Engraved by Reynolds, fo., mezzo. (Evans's Catalogue).
- †SEBRIGHT, HENRIETTA SAUNDERS (afterwards Countess of Harewood), eldest daughter of Sir John Sebright, 6th Bart. Size, 30 × 25 in. Date, about 1784. Present owner, Sir Edgar Sebright, Bart.
- †SEBRIGHT, MARY SAUNDERS (afterwards Mrs. Fenwick), younger daughter of Sir John Sebright, Bart. Size, 30 × 25 in. Date, about 1784. Exhibited at the Exhibition of Old Masters, 1908 (No. 158). Present owner, Sir Edgar Sebright, Bart.
- †SEBRIGHT, HENRIETTA AND MARY. This was painted from the two preceding pictures after the varnish had darkened, as Henrietta's hair is too dark. Size, 48½ × 48½ in. Date, after 1784. Painted

- for Mr. Payne Knight (their uncle). Exhibited at the Exhibition of Old Masters, 1879 (No. 165). Present owner, Granville E. Loyd Baker.
- ‡SEWARD, ANNA (1747-1809). Size, 30 × 25 in. Exhibited at the National Portrait Exhibition, 1868 (No. 140), as by Opie, but has since been attributed to Romney. Engraved. Opie presented this portrait to William Hayley, after whose death it was bought by Mr. W. P. Boxall. Present owner, W. P. G. Boxall.
- *†SHAW, ANNE. Size, 45 × 30 in. Date, 1805. The Right Hon. Walter L. Shaw (Chief Justice, St. Vincent), the present owner, says that another and similar portrait is in existence. He believes it was sold at Christie's in 1909.
- *SHERIDAN, RICHARD BRINSLEY (1751-1816). Size, 28 × 24 in. Bought by the father of Mrs. H. Milner-White, the present owner, fifty or sixty years ago.
- *SHERIDAN, RICHARD BRINSLEY (1751-1816). Size, 30 × 25 in. Sold at the 5th Avenue Art Gallery (Erich Gallery Sale), March 24, 1905, for \$550; bought by Rutherford.
- *SHERIDAN RICHARD BRINSLEY (1751-1816). Dark coat, white frill and cuffs, powdered hair; holding portfolio. Size, 30 × 25 in. Sold at Christie's as the property of Sir Lewis Morris, May 6, 1905, for 300 guineas; bought by C. Davis.
- ×SHELD, WILLIAM (1754-1829). Size, 30 × 25 in. Date, 1787. Exhibited at the Royal Academy, 1787 (No. 5). Engraved by R. Dunkarton, large fo., mezzo., in a border, 1788; by Ridley, oval 8°, in *Monthly Mirror*, 1798; and again by Dunkarton, mezzo., 27½ × 18 in., October 1801. Sold by Puttick & Simpson, February 1864, and again in November 1866. Formerly in possession of Mr. T. H. Bates.
- †SIDDONS, WILLIAM. Size, 30 × 25 in. Bequeathed to the National Gallery by his daughter, Mrs. Cecilia Coombe, in 1868.
- *SIDDONS, MRS., Actress (1755-1831). Size, 50 × 38 in. Sold at Christie's, July 23, 1909, for 8 guineas; bought by Beale.
- *SIDDONS, MRS., Actress (head of). Size, 11½ × 9 in. Sold at Christie's, December 16, 1905, for 5 guineas; bought by Parsons. Formerly belonging to Sir Henry Irving.
- §SIDDONS, MRS., Actress. Size, 15 × 11½ in. Date, about 1785-90. Sold at Christie's, date unknown, and again at Christie's, February 18, 1884 (sale of Mr. William Cox's pictures), for 15s.
- *SIDDONS, MRS. Probably one of the above. Present owner, Lionel Phillips.
- *†SLACK, ROBERT, ESQ., Secretary to the Hon. the Irish Society, 1789-1830. Size, 54 × 44 in. Date, October 1806. Present owners, the Hon. the Irish Society.

- †SLIGO, MARQUESS OF, K.P. (John Denis Browne, 3rd Earl of Altamont and 1st Marquess) (1756–1809). Size, 30 × 25 in. Date, 1806. Painted for himself. Engraved by W. W. Barney, *fo.*, mezzo. (pub. by T. Palser). Present owner, Marquess of Sligo.
- †SLIGO, LOUISA CATHERINE, MARCHIONESS OF, daughter of Admiral Earl Howe, K.G., etc. (1767–1817). Painted when Countess of Altamont. A very fine picture. Size, 30½ × 25 in. Date, about 1787 (?). Engraved by S. W. Reynolds, mezzo. Present owner, Marquess of Sligo.
- §SLOGGATT, THOMAS ROSEVEAR, of Boscastle, Cornwall. Oval miniature, ivory. Size, 2½ × 2⅛ in. Probably painted about the same time as Opie's other miniatures—late in the 18th century. Last heard of with his grandson, Thomas Sloggatt.
- †SMITH, MRS. CHARLES (*née* Beaver). Size, 36 × 27 in. Date, before 1806. Present owner, Mrs. Beaver.
- †SMITH, MRS. CHARLES (*née* Beaver). This is a copy of the foregoing. Present owner, Colonel H. Lockhart Smith.
- †SMITH, COLONEL JOHN, AND HIS SISTER LUCY, at the ages of 7 and 6 respectively. Size, 35½ × 27½ in. Date, 1806. Present owner, Colonel H. Lockhart Smith.
- ×SMITH, CHARLOTTE, Poetess, daughter of Nicholas Turner of Bignor (1749–1806). Engraved by Duncan, square, half length, 8", 1824, in Walker's "Poets," and by Pierre Condé, bust in small oval (Dyce Bequest, S.K.). Formerly in the possession of William Hayley, the poet.
- †SMITH, FRANCIS, of Norwich, brother of Sir J. E. Smith, Pres. Linn. Soc. Put under glass and panelled at the back. Family tradition says Opie thought this and the following the two best portraits he ever painted. Size, 28½ × 24 in. Cleaned in 1875. Date, 1800 (?). Exhibited at the Royal Academy, 1800 (No. 39 ?). Present owner, Francis Pierrepont Barnard, F.S.A., F.R.H.S. Professor of Mediæval Archæology, Univ. of Liverpool.
- †SMITH, MRS. FRANCIS (*née* Sarah Marsh), wife of above. Put under glass and panelled at the back. Size, 28½ × 24 in. Cleaned in 1875. Date, 1800 (?). Exhibited at the Royal Academy, 1800 (No. 189 ?). Present owner, Francis Pierrepont Barnard, F.S.A., F.R.H.S.
- ‡SMITH, JAMES, of Ashlyns Hall, Herts (1768–1834). This and the following picture were included in Mr. J. Jope Rogers's "Opie and his Works," but according to General Sir H. Smith-Dorrien they were painted by Hoppner and not by Opie.
- ‡SMITH, JAMES, JUN. (1800–11). See above.
- †SMITH, SIR JOHN, BART. (1744–1807). Size, 29½ × 24 in. Date, 1784. Engraved by J. R. Smith, mezzo.; and by J. Walker, 4°, oval

- frame (two states), half length in square. Engraving in the Anderson Collection, with date, 1795, over coat of arms; engraver's name cut off. Present owner, Sir William Henry Smith-Marriott.
- ×SMITH, MASTER, son of Sir John Smith; probably the eldest, John Wyldbore Smith (1770-1852). Date, about 1783. Engraved by W. Ward, 1784. Last heard of with the Rev. J. Digby-Wingfield.
- ×SMITH, ADMIRAL SIR W. SIDNEY, G.C.B. (1764-1840). Engraved by S. Cheesman, fo., May 6, 1796, and by ²W. Greatbatch.
- †SMITH, WILLIAM, M.P. for Norwich (1756-1835). Painted for the family. Engraved by Valentine Green, mezzo. (16½ × 14½ in.), August 1, 1800. Present owner, Benjamin Leigh Smith.
- ×SMITH, WILLIAM, TWO CHILDREN OF (probably children of the preceding). Date, 1796. Exhibited at the Royal Academy, 1796 (No. 196).
- †SMITH, LADY (*née* Pleasance Reeve) (1773-1876). As a gipsy, but differs in many details from the one once owned by Lady Smith. Size, 29½ × 24½ in. Date, 1797. "Inferior lithograph printed by Graf & Soret, 4°, n.d., J. Opie, pinxit, 1797." Present owner, Earl of Coventry.
- *SMITH, LADY (*née* Pleasance Reeve). Also as a gipsy. Formerly in the possession of Mrs. Fellowes, sister-in-law of Dean Liddell, who left it to her niece, Mrs. Corpe, by whom it was sold. The illustration is from a photograph of it taken some years ago by Coe of Norwich, for Professor F. P. Barnard, Lady Smith's great-great-nephew. This picture was retained in Lady Smith's own possession until her death in 1876, at the age of 103. Sir Richard Owen's grandson, the Rev. Richard Owen, has two photographs, one from this picture and one taken from life in 1875.
- SMITH, LADY (*née* Pleasance Reeve). A crayon (?) by Opie (?). A copy of the above is at Lowestoft with Lady Smith's niece, Miss Reeve.
- SMITH, LADY (*née* Pleasance Reeve). See GIPSY.
- ×SOMERSET, LADY ARTHUR. Size, 30 × 25 in. Date, probably after 1782. Last heard of with her son, the Rev. George Somerset, to whom it was given by Viscount Falmouth in 1875.
- SOMERSET, LORD CHARLES HENRY, second son of 5th and brother of 6th Duke of Beaufort (1767-1831), aged about 15. Small head. Size, 21 × 17 in. Date, probably after 1782. Present owner, Viscount Falmouth.
- *SOUTHCOTE, JOHN HENRY, of Buckland Toutsaints and Stoke Fleming, Devon (married Margaret Luttrell; died, 1820). Size, 35½ × 27½ in. Present owner, Alexander F. Luttrell.
- SOUTHEY, ROBERT, Poet Laureate (1774-1843). "Mr. Scharf, Keeper of the National Portrait Gallery, considers it one of his finest

- male portraits."—"Opie and his Works." Size, $28\frac{1}{2} \times 23\frac{1}{2}$ in. Date, 1806. Painted for William Taylor of Norwich. Exhibited at the Winter Exhibition of the Royal Academy, 1876 (No. 230). Engraved by W. H. Eggleton as frontispiece to "Life and Correspondence of Robert Southey," 1849. Last heard of with Dr. Reginald Southey.
- SPEARE, REV. DR. WILLIAM, Prebendary of Exeter Cathedral. Size, 30×25 in. Present owner, Rev. H. Speare-Cole.
- SPEARE, ARTHUR. Size, 30×25 in. Present owner, Rev. H. Speare-Cole.
- SPRY, MRS. THOMAS. See A. M. THOMAS.
- ×STANHOPE, CHARLES, 3RD EARL OF (1753-1816). Date, 1803. Exhibited at the Royal Academy, 1803 (No. 63). Bequeathed to Lord Holland by the Earl of Stanhope. At Holland House (?).
- ×STANLEY, MR. Date, 1789. Exhibited at the Royal Academy, 1789 (No. 61).
- *†STANNARD, MRS. JOSEPH, of Norwich, aged 29. Restored by Leggatt Bros. about ten years ago. See p. 166. Size, 30×25 in. Date, 1802. Present owner, Frederick Cubitt.
- *STEPHENS, JUDGE. Engraved in miniature, no engraver's name shown. The portrait by Opie from which the engraving was made is supposed to have been sold on the death of Miss Carter (sister of Captain Rodney Carter).
- STEPHENS, MRS., wife of the above. Also painted by Opie, and engraved in miniature; no engraver's name. Like that of Judge Stephens, the portrait is supposed to have been sold after Miss Carter's death.
- *STEPHENS, ANN, daughter of the Rev. Edward Stephens and Anne Darell (baptized 1734, buried January 2, 1816). Head and shoulders. Attributed to Opie. Size, 24×17 in. Present owner, D. Darell.
- ×STEWARDSON, THOMAS (1786-1859). Date, about 1804. Engraved by W. W. Barney, large fo., mezzo.
- ×STEWARDSON, MRS. Exhibited at the British Institution, 1817 (No. 104), by Thomas Stewardson.
- STEWART, ISABELLA. See MRS. JOHN HAMILTON.
- *†STRACEY, LADY. A young woman with a wealth of golden hair; broad green felt hat. Attributed to Opie. An heirloom, always hung at Rackheath Park, but during the minority of the present baronet, Sir Edward P. Stracey, the picture was lost. Lady Sondes and General Henry Stracey, Sir Edward's aunt and uncle, are confident that the picture was by John Opie, but a copy made by Mrs. Graves-Browne (in possession of Sir Edward Stracey) is endorsed "Copy of Lady Stracey, by Sir Joshua Reynolds."

- 29 × 24 in. Date, 1782. Last heard of with William Coxhead, Bath.
- *THOMPSON, SIR ALEXANDER, Baron of the Court of Exchequer, 1787. Date, 1789. Exhibited at the Royal Academy, 1789 (No. 272).
- THOMPSON, MRS. CHARLES. See JULIANA KETT.
- *TIPPETT, MRS. JAMES (*née* Mason; married 1771). Size, 23 × 15 in. Date, 1779–80. Last heard of with Edward P. Tippet, of Plymouth.
- *TODD, LOVELL, of Falmouth. Size, 14½ × 10½ in. Date, about 1778. Given by John Opie to Mr. Lovell Todd. Signed, "Opie hoc. delin." Last heard of with the Rev. Fortescue Todd, Vicar of St. Austell.
- TONKIN, MARY. See OPIE.
- TOOKE, JOHN HORNE (1736–1812). Date, about July 1803. Painted for Lieut.-Col. Harwood.
- *TOWGOOD, REV. MICHAEL, Dissenting Minister (1700–92). Date, 1783. Engraved by Anker Smith, in an oval, 8°, 1787, for "Dissent from the Church of England Justified"; by Ezekiel, more fully, sheet, March 1794; and by ² Hopwood, in octagon.
- ‡TOWNLEY, CHARLES, Collector of the Townley Marbles (1737–1805). Size, 29 × 25 in. Date, about 1783. Sold at Oxford in 1875, and at Christie's in 1899. Present owner, J. H. Smith Barry.
- *TOWNSEND, REV. JOSEPH, Rector of Pusey, Wilts (1740–1816). Engraved by Holl, 4°, in an oval, for Thornton's "Elementary Botanical Plants."
- TOWNSEND, MRS. JOSEPH. See JOYCE NANKIVELL.
- *TOZER, REV. ABRAHAM, of Exeter (died about 1796). Size, 29 × 24 in. Last heard of with Edgar Tozer, of Exeter.
- *TOZER, MRS. ABRAHAM, wife of above (died about 1809). Size, 29 × 24 in. Last heard of with Edgar Tozer, of Exeter.
- TREGENNA, MARTHA. See MRS. THOMAS BIDDULPH.
- TREMAYNE, ARTHUR, of Sydenham, Devon (1735–1808). Signed, "Opie pt." Size, 30 × 25 in. Date, about 1795. Present owner, Hon. Mrs. Tremayne.
- *TRESHAM, HENRY, R.A., a native of Ireland (died 1814). Date, 1806. Exhibited at the Royal Academy, 1806 (No. 132). Engraved by S. Freeman, stipple, in an oval, 1809.
- †TREVENEN, MATTHEW (1762–85). Size, 30 × 25 in. Date, 1782. Present owner, Miss Trevenen.
- TURNER, CHARLOTTE. See MRS. SMITH.
- *‡TURNER, MR., Surgeon, of Marazion. An early work. Sold at Christie's, February 5, 1859, for 1 guinea.
- †TWISS, MRS. FRANCIS (Fanny Kemble, sister of Mrs. Siddons). Size, 30 × 25 in. Painted for Mrs. Opie in 1799. Present

- owner, Mrs. Ernest Waggett, daughter of the late Mr. Quintin Twiss.
- ***TYSSEN, FRANCIS**, of Hackney (died 1813, aged 68). Not a good specimen of Opie's work, and appears to have been retouched. On the back is inscribed, "Portrait of Francis Tyssen, Esqre., of Hackney, painted by his friend, J. Opie." Size, 20 × 16 in. This portrait of his great-great-uncle was purchased by the Rev. R. D. Tyssen, the present owner, in 1908, from Mr. T. Morgan, 54, Redcliffe Square, S.W., who had it from a relation.
- USTICKE, CATHERINE**. See **MRS. JOHN PETERS**.
- VALPY, REV. RICHARD, D.D., F.A.S.** (1754-1836). Size, 96 × 57 in. Painted for his pupils, by subscription, in 1801. Exhibited at the Royal Academy, 1801 (No. 282). Engraved by C. Turner, large mezzo., 1811. Present owner, Oliver H. Valpy.
- ×**VAUGHAN, GEORGE** (died 1828). Size (enlarged), 36 × 27 in. Exhibited at the British Institution, 1862 (No. 182). Last heard of with Mrs. Vaughan, Westbourne Terrace.
- ×**VAUGHAN, MISS**. Date, 1806. Exhibited at the Royal Academy, 1806 (No. 94).
- ***VINICOMBE, MISS**. Exhibited at the Royal Academy, 1796 (No. 208).
- VINICOMBE, REV. JOHN**. Size, 30 × 25 in. Date, 1796. Bequeathed by Sir Rose Price to Pembroke College, Oxford.
- ***VIVIAN, ELIZABETH**, sister of James Vivian of Pencalenick, Sheriff of Cornwall, 1772; married the Rev. John Richards, Rector of Camborne. (1751-1820.) To waist, three-quarter face to left; pink evening dress; hand holding an apple; headdress, blue velvet and pearls; muslin frills on sleeves. Size, 30 × 25 in. Present owner, Mrs. John Richards Paull.
- ***VIVIAN, JANE C.**, sister of above; married Admiral Robert Carthew Reynolds of Pennir (born 1748 ?). To waist, three-quarter face to right; blue evening dress, pearl necklace, frilled muslin sleeves; open music-book in hand, with a rose. Size, 30 × 25 in. Present owner, Mrs. John Richards Paull.
- VIVIAN, JOHN**, of Pencalenick (1771-1817), Sheriff of Cornwall, 1812. Represents a lad of 14 to 16 years. On the back of the canvas is written, "Mr. Opie, at Capt'n. James, To be left at the Star, Marazion." Size, 29 × 24½ in. Date, between 1785-7. Present owner, Rev. C. H. G. Vivian.
- VIVIAN, MATTHEW**, of Redruth (died 1814). Size, 29 × 23 in. Relined by Neill. Date, before 1781. Present owner, E. J. P. Magor.
- VIVIAN, MRS. MATTHEW**, of Redruth (*née* Mary Ennis) (died 1850, aged 80 ?). The identity as given in "Opie and his Works" is

questionable. If Mrs. Vivian (Mary Ennis) was 80 when she died in 1850, it follows that she was born in 1771, and the date of painting is given as *before* 1781. Size, 29 × 23 in. Present owner, E. J. P. Magor.

WALKER, MRS. ROBERT. See SOPHIA WARRICK.

†WALLER, MRS. FREDERICK (*née* Anne Westcott). Size, 20 × 16 in. Date, 1799. Present owner, Mr. John Edmund Linklater.

†WALLER, MRS. BENJAMIN (*née* Mary Westcott). Size, 20 × 16 in. Date, 1799. Present owner, Mr. John Edmund Linklater.

×WALMSLEY, REV. EDWARD, Rector of Falmouth from 1734–94. Signed and dated. Size, 29 × 25 in. Date, 1780. Last heard of with W. T. Tressider, St. Ives, Cornwall.

†WARDE, RIGHT HON. GENERAL GEORGE, Commander in-Chief in Ireland (1725–1803). Size, 50 × 40 in. Exhibited at the National Portrait Exhibition, 1868 (No. 868). Present owner, Lieut.-Col. C. A. M. Warde.

†WARDE, MRS. GEORGE, daughter of Dr. Madan, Bishop of Peterborough, and wife of above (died 1832). Size, 29½ × 23½ in. Date, about 1782. Exhibited at the Winter Exhibition, Royal Academy, 1906 (No. 35). Present owner, Lieut.-Col. C. A. M. Warde.

*†WARDE, LADY (wife of General Sir Henry Warde, Grenadier Guards), with HER CHILDREN (HARRIET, COUNTESS OF GUILFORD; THOMAS, LIEUT.-COL.; FREDERICK, LIEUT.-COL.; and EDWARD, GENERAL SIR EDWARD WARDE, K.C.B.). Lady Warde is seated on a bank; on her lap is her youngest child, Frederick; the eldest sits on the bank at her knee; Harriet stands at her right side; and Edward leans on his mother's shoulder; woodland background. Colonel Warde says that it was unfinished at Opie's death and completed by Mrs. Opie (?). Size, 54 × 42 in. Date, 1806–7. Present owner, Col. C. E. Warde, M.P.

WARREN, ADMIRAL SIR JOHN BORLASE, G.C.B. (1754–1822). Size, 30 × 25 in. Date, 1799. Exhibited at the Royal Academy, 1799 (No. 205), and at the National Portrait Exhibition, 1867 (No. 720). Present owner, John Simonds, whose wife was daughter of the late Rev. Sir John Warren Hayes, Bart., godson of the Admiral.

WARREN, ADMIRAL SIR JOHN BORLASE, G.C.B. (1754–1822). Size, 30 × 25 in. Engraved by H. Richter, fo., in an oval surrounded by trophies, etc., and again by H. Richter in April 1800. Mr. Simonds has a copy of the engraving by Richter, on which the artist's name appears as *James Opie*. It is entitled "Admiral Sir J. B. Warren, Bart., K.B., and the Victory off Ireland. The portrait by James Opie, Esq., R.A., the shipping by W. Anderson. Engraved by H. Richter. Published by G. Riley, 65, Old Bailey,

- Ludgate Hill, April, 1800." Presented by the Admiral's widow to Greenwich Hospital in 1824.
- × WARRICK, MARGERY, daughter of Christopher Warrick. Size, $21\frac{1}{2} \times 17\frac{1}{4}$ in. Date, before 1781. Last heard of with the Hon. Captain Vivian, Park.
- × WARRICK, SOPHIA, daughter of Christopher Warrick, and afterwards wife of the Rev. Robert Walker, Vicar of St. Winnow. Size, $21\frac{1}{2} \times 17\frac{1}{2}$ in. Date, before 1781. Last heard of with the Hon. Captain Vivian, Park.
- *† WEBSTER, MR. JAMES. A quaint-looking elderly gentleman in a wig. The picture is at Inveresk Lodge, Musselburgh. It is considerably cracked and requires cleaning. On the back is written in large text hand, "James Webster, Esq.," and farther down towards the left-hand corner, "Opie," immediately below which is the date, "1796." Mr. Webster befriended Sir John Wedderburn when he was tried for his share in the rebellion of 1745. Present owner, Sir William Wedderburn, Bart.
- WELLINGS, MRS. GEORGE. See ANNE PENWARNE.
- *† WESLEY, probably CHARLES (1708-88). Attributed to Opie. Size, 10×8 in., oval oak. Sold in 1892 at the late Dr. Grant's sale, Cheltenham; bought in at 5s. Present owner, Walter Gregory.
- † WESTCOTT, MRS. JOHN (1750-94). The Westcotts were intimate friends of Dr. Wolcot. Size, 30×25 in. Relined. Date, 1793. Present owner, Walter E. Dobson.
- † WESTCOTT, PETER THOMAS (1783-1846). Size, 20×16 in. Relined. Date, 1793. Present owner, R. V. Fry Seton.
- † WESTCOTT, JOHN HANDCOCK (1787-1849). Size, 21×17 in. Relined. Date, 1793. Present owner, Mrs. Borkett.
- † WESTCOTT, JANE SARAH SUSANNAH (1790-1834). Size, $20\frac{1}{2} \times 16\frac{1}{2}$ in. Relined. Date, 1793. Present owner, Miss E. P. W. Seton.
- × § WESTMORELAND, EARL OF. Believed to have been exhibited at the Royal Academy, year unknown.
- *† WHATLEY, MRS. KEMBLE (*née* Elizabeth Dare) (died, September 4, 1793, aged 72). Size, $29 \times 24\frac{1}{2}$ in. Present owner, J. O. Whatley.
- WHELER, PENELOPE. See MRS. W. W. BIRD.
- † WHITBREAD, SAMUEL, M.P. (1758-1815). To waist, full face. Date, 1804. Exhibited at the Royal Academy, 1804 (No. 106). Engraved by Hopwood, oval, half length, 8° , 1805; by S. W. Reynolds, 1806; and by T. Blood, 1813. Present owner, Samuel Whitbread, J.P., D.L.
- † WHITBREAD, SAMUEL, M.P. (1758-1815). Full length, seated, to left. Engraved by S. W. Reynolds, mezzo., 1804. Present owner, Samuel Whitbread, J.P., D.L.

- ***WHITBREAD, LADY ELIZABETH** (1765-1846). Engraved by A. Cardon, square, half length, 1808, for "La Belle Assemblée," 1808. On the engraving it states that this was Opie's last picture. Mr. J. H. Whitbread says that the portrait of Lady Elizabeth Whitbread at Southill is by Hoppner and differs from the engraving after Opie in "La Belle Assemblée."
- ***WHITE, THOMAS**, of Fordlands, Exeter. Considered a fine specimen. Size, 30 × 24 in. Date, about 1781. Last heard of with Miss Abbott, Exmouth.
- ***WILKIE, SIR DAVID, R.A.** (1785-1841). Sold at Christie's (W. Anthony's Sale), February 20, 1871, for 27 guineas.
- ***WILKIE, SIR DAVID, R.A.** Sold at Christie's, November 24, 1894; bought in by Leggatt for 5½ guineas. Seller's name not given. Query, the same picture as the preceding?
- WILLIAMS, CATHERINE EYCOTT.** See **MRS. BULKELEY.**
- WILLIAMS, SIR DANIEL, KT.**, Colonel of Tower Hamlets Militia. Size, 50 × 40 in. Date, 1807. Exhibited at the Royal Academy, 1807 (No. 89). Sold at Christie's, January 25, 1904, for 16 guineas; bought by Weyland. Formerly owned by Mr. Mansel Rees.
- ***WILLS, REV. THOMAS**, Vicar of Wendron. Painted in Court suit with sword, etc., before he entered Holy Orders. "On his sister's, Miss Wills's, death, in 1856, the picture was by her desire removed from the frame, rolled up and buried with her." Date, 1779-81.
- WILSON, MISS.** Date, 1805. Exhibited at the Royal Academy, 1805 (No. 206).
- ***WILSON, JOHN PETER.** Unfinished at Opie's death. His last sittings were on March 15 and 16, 1807, when Opie left his sick-bed to paint the portrait. Size, 30 × 24 in. Painted for his father. Last heard of with J. P. Cockburn, The Mount, Totnes.
- WISE, MRS. DAVID.** See **MARY SCOBELL.**
- WODEHOUSE, MRS. ARMINE.** See **BEAUCHAMP.**
- †**WOLCOT, DR. JOHN** ("Peter Pindar"), of Dodbrook, Devon (1738-1819). On the back of the drawing is, "A young man residing at Fowey." Size, 14 × 11½ in., crayon on paper. Date, before 1781. Exhibited at the British Association, Plymouth, August 1877, and at Exhibition of English Pastelists of the Eighteenth Century, Paris, 1911. From the Carlyon Collection; previously in the Giddy family. Present owner, Rev. J. H. de Courcelles.
- *†**WOLCOT, DR. JOHN** ("Peter Pindar"). Part of the Bateman heirlooms. Sold by Robinson & Fisher at Willis's, October, 1895; bought by Tooth for 36 guineas. Present owner, V. G. Fischer Art Galleries, U.S.A.
- WOLCOT, DR. JOHN** ("Peter Pindar"). Size, 21 × 15 in. Date, 1778-

88. Exhibited at the Council Hall, Truro, 1861 (No. 9). Present owner, G. A. L. Woolcombe.
- WOLCOT, DR. JOHN ("Peter Pindar"). Rich chiaroscuro, highly finished. Size, $19\frac{1}{2} \times 15\frac{1}{2}$ in. Relined by Merrott. Date, probably 1779-81. Formerly in possession of the late Mr. Frederick Ouvry, and bequeathed by his widow to Mr. F. E. Street, its present owner.
- WOLCOT, DR. JOHN ("Peter Pindar"). Size, 21×15 in. Date, probably before 1782. Formerly owned by Mrs. Lambe of Bath. At present in the National Portrait Gallery. The National Portrait Gallery picture was purchased from Messrs. Agnew; it appears to agree with this.
- WOLCOT, DR. JOHN ("Peter Pindar"). Size, 24×20 in. Date, before 1789. Given by Opie to Mr. Seale when he painted his portrait about 1789. Present owner, Sir John Henry Seale, Bart.
- WOLCOT, DR. JOHN ("Peter Pindar"). Size, 30×25 in. Exhibited at the National Portrait Exhibition, 1867 (No. 809). Engraved by C. H. Hodges, 4° (? large fol.), mezzo., April 30 (?), 1787, with autograph; also mezzo., 4°, unnamed (pub. by G. Kearsley), December 23, 1788, inscribed "Peter Pindar," Esq.; and by J. Chapman. Last heard of with J. Stirling Taylor.
- × WOLCOT, DR. JOHN ("Peter Pindar"). Size, $23 \times 19\frac{1}{2}$ in. Once owned by Mr. Tregellas; last heard of with Mr. F. W. Bond.
- WOLCOT, DR. JOHN ("Peter Pindar"). From the collection of Lord de Dunstanville, and later from "a gentleman," Sold at Christie's, April 18, 1896; bought by Young for 2 guineas.
- WOLCOT, DR. JOHN ("Peter Pindar"). Size, $22\frac{1}{2}$ (? 23) $\times 19\frac{1}{2}$ in. Date, after 1800. Formerly belonging to Mr. John Heugh. Bought at Christie's, May 11, 1878, for 23 guineas, by Agnew, for J. Pender, Esq. (afterwards Sir John), and sold at Christie's, June 1, 1897, in Sir John Pender's sale, for 14 guineas, with "Bust portrait of a gentleman." Present owners, Shepherd & Sons.
- × § WOLCOT, DR. JOHN ("Peter Pindar"). Exhibited at the Council Hall, Truro, 1861 (No. 60). The index of the catalogue mentioned this as lent by "G. Trowbridge, Esq. For sale." Last heard of with Sir Stafford Northcote, Bart.
- × § WOLCOT, DR. JOHN ("Peter Pindar"). Sold at Christie's, July 24, 1863, for 14s.
- § WOLCOT, DR. JOHN ("Peter Pindar"). The four following are engravings of Dr. Wolcot unidentified with any special portrait: Bust in an oval, by Corner, 8°, *European Magazine*, vol. xii; inscribed "Peter Pindar, Esq." Half length in an oval, by Ridley, 8°, 1792, *General Magazine*. Bust in an oval, no engraver's name,

- as frontispiece to Wolcot's "Works," 3 vols., pub. by Walker, 1794. Bust in an oval, by K. Mackenzie, for 4^o edition of "Tales of a Hoy," 1798, Richardson (Smith's MS. Cat. has 8^o).
- ×WOODHOUSE, DR., possibly Robert Woodhouse, Lucasian Professor of Mathematics at Cambridge (1773–1827). A portrait under this title was exhibited by Robert Woodhouse, Esq., at the British Institution, 1817.
- *†WOODHOUSE, OLYETT, Judge-Advocate-General of Bombay, cousin of Amelia Opie (died, 1822). Present owner, Matthew Woodhouse. Some drawings by Opie of Olyett Woodhouse are in the possession of Mr. Robert Woodhouse.
- *†WOODHOUSE, OLYETT, Judge-Advocate-General of Bombay. To waist, three-quarter to right, black coat, white neckcloth. Size, 30 × 25 in. Date, 1798–1804 (?). Present owner, Lieut.-Col. Lechmere Russell.
- ×WOODIS, or WOODHOUSE, THOMAS, of Northrepps (died at Penzance 1818). Size, 28 × 24 in. Date, about 1799. Last heard of with the late G. B. Millett, Penzance.
- ×WRIGHT, JOHN, of Soho Square, Master of the Vintners' Company in 1797 (died, 1816). Engraved by Ridley, 8^o. Presented to Vintners' Hall, Upper Thames Street.
- †WYATT, ISABELLA, daughter of Mr. Richard Wyatt of Egham. Size, 29½ × 24½ in. Date, about 1785. Painted for Mr. Richard Wyatt. Present owner, Lieut.-Col. A. Wyatt-Edgell.
- ×WYCHE, MRS. (*née* Mary Pymar). Size, 29 × 24 in. Date, about 1800. Last heard of with Mrs. Ferrier, Beccles.
- *WYNNE, STAFF-SURGEON W. W. With Lord Nelson during the Peninsular War. See *Notes and Queries*, 8th series, vol. ix, p. 207.
- ×WYNYARD, BRIGADIER-GENERAL. Engraved by W. W. Barney, mezzo., 1809. The engraving represents him half length in uniform.
- YOUNG, ELIZABETH. See MRS. H. BURTON.

UNNAMED PORTRAITS

- ×§PORTRAIT OF AN ACTOR. Sold at Christie's, November 1868; bought by Parker for £2.
- *PORTRAIT OF A BOY. 1 "Very fine." Sold by H. Phillips (No. 187 in cat.), March 22, 1809.
- *HEAD OF A GENTLEMAN. Size, 20½ × 16½ in. Sold at Christie's, December 21, 1907; bought by Moir for 3 guineas.
- *BUST PORTRAIT OF A GENTLEMAN. Sold at Christie's, June 1, 1897; bought by Shepherd with "Portrait of Dr. Wolcot," for 14 guineas, at Sir John Pender's sale.

- ***PORTRAIT OF A GENTLEMAN.** Size, 23 × 19 in. Sold at Christie's, May 11, 1908; bought by Shepherd for 15 guineas.
- ×§**PORTRAIT OF A GENTLEMAN IN A CRIMSON COAT.** Sold at Christie's, April 14, 1864, for 1 guinea.
- ***PORTRAIT OF A GENTLEMAN READING.** Sold at Stanley's, Quadrant, ²(No. 114 in cat. of Mr. Archbutt's pictures), July 9, 1830, for £17 10s.
- ***PORTRAIT OF A GENTLEMAN IN A RED DRESS, HOLDING A BOOK.** Sold at Christie's, July 7, 1900; bought by S. F. Smith for 3½ guineas. Seller's name not stated.
- ×§**PORTRAIT OF A GENTLEMAN.** Previously in possession of Mr. James Apps. Sold at Christie's, April 11, 1863, for 9s.
- ×**PORTRAIT OF A GENTLEMAN.** Sold at Christie's, March 11, 1871, for £2 10s.
- ***PORTRAIT OF A GENTLEMAN** (supposed to be one of the Harris family). Slightly to right, eyes turned to spectator, left hand tucked into brocaded waistcoat, wig or hair powdered. Size, 30 × 26 in. Sold at the Rosewarne Sale, October 2, 1894. Present owner, Mrs. Bond.
- ×**PORTRAIT OF A GIRL.** Size, 30 × 25 in. Last heard of with J. Fitzroy Morris, Salisbury.
- ***PORTRAIT OF A GIRL CARRYING A FAGGOT.** (See also GIRL WITH A BUNDLE OF STICKS.) Size, 29½ × 24½ in. Sold at Christie's, May 27, 1910; bought by Agnew for 80 guineas. Seller's name not given.
- PORTRAIT OF A GIRL HOLDING A KING CHARLES SPANIEL.** Size, 29½ × 24½ in. Date, before 1782. Formerly at Menabilly. Sold at Winkworth's, March 1906, for the executors of the late Mrs. Stopford Sackville, and bought by McLean.
- ×**PORTRAIT OF A GIRL.** Size, 21 × 13½ in. An early work, Last heard of with the Hon. Captain Vivian, Park.
- ***PORTRAIT OF A GIRL IN A LANDSCAPE.** Sold at Robinson & Fisher's, January 1901; ²bought by Smith for 110 guineas.
- PORTRAIT OF A GIRL IN WHITE MUSLIN.** From the Miéville Collection. See MISS HOLOROFT.
- PORTRAIT OF A GIRL IN A WHITE DRESS.** Oval, size, 28½ × 24 in. Sold at Christie's (sale of Messrs. Lawrie & Co., New Bond Street), January 28, 1905; bought by M. Nicolle for 60 guineas.
- ***PORTRAIT OF A YOUNG GIRL WITH A LOOKING-GLASS.** Sold at Robinson & Fisher's, June 27, 1901; bought by M. Colnaghi for 105 guineas.
- ***YOUNG GIRL.** Size, 35 × 23½ in. From the Edward Brandus Collection. Sold at the 5th Avenue Art Galleries, March 1904; bought by L. A. Lanthier, U.S.A., for \$375.
- ×§**PORTRAIT OF AN ITALIAN DANCER.** Sold at Opie's sale, June 1807, for 4 guineas (Lot 61), with two other pictures—a fancy subject

(a very early picture) and the sketch of "A Child relating a Tale to its Mother."

- *PORTRAIT OF A LADY, unframed. Size, $29\frac{1}{2} \times 23\frac{1}{2}$ in. Sold at Christie's, January 27, 1907; bought by Landstein for £1 5s.
- *PORTRAIT OF A LADY. Size, 29×24 in. From the collection of the late Herman Zoeppritz, Esq. Sold at Christie's, May 15, 1908; bought by Bohler for 45 guineas.
- *PORTRAIT OF A LADY.² Sold at Christie's, June 23, 1826 (No. 29 in cat. of sale of J. W. Steers, deceased, and another), for £4 14s.
- *PORTRAIT OF A LADY. Size, $29\frac{1}{2} \times 24$ in. Sold at Christie's as "the property of a gentleman in Scotland," July 3, 1908; bought by James for 35 guineas.
- *PORTRAIT OF A LADY. Size, 30×25 in. From the collection of the late Sir John D. Melburn, Bart. Sold at Christie's, June 10, 1909; bought by Shepherd for 70 guineas.
- *PORTRAIT OF A LADY² IN A DARK DRESS WITH LACE RUFF, HOLDING HER YOUNG CHILD ON LEFT ARM. Size, 30×25 in. Sold at Christie's (sale of Messrs. Lawrie & Co.), January 28, 1905; bought by Lawrie for 280 guineas.
- *PORTRAIT OF A LADY IN A WHITE DRESS.² Sold at Christie's, February 1, 1896; bought by A. Smith for 29 guineas.
- *LADY IN A WHITE DRESS, SEATED, WITH HER SON. Size, 35×27 in. Sold at Christie's, April 10, 1899; bought by Vokins for 58 guineas. Seller's name not stated.
- PORTRAIT OF MARY OPIE (?), IN WHITE DRESS, HOLDING HER CHILD IN HER ARMS. Evidently wrongly named. There is no evidence that Mary Opie—presumably *née* Bunn—ever had a child. Sold at Christie's, July 9, 1904; bought by White for 16 guineas. Seller's name not stated.
- *PORTRAIT OF A LADY IN A WHITE DRESS.² Sold at Christie' in 1894; bought by Clayton for 560 guineas.
- *PORTRAIT OF A LADY IN A WHITE DRESS WITH CORAL NECKLACE. Size, 30×25 in. The property of the late Mr. George Duncombe. Sold at Christie's, March 16, 1901; bought by Parsons for 87 guineas.
- *†PORTRAIT OF A LADY WITH A DOG ON HER LAP ("The Norwich Lady"). Three-quarter length, seated, dog in lap; full face. Identity of lady not known; usually called "The Norwich Lady." Size, 31×26 in. Has descended in the family of Herbert T. Herring, the present owner, from John Herring, Mayor of Norwich in 1799.
- *PORTRAIT OF A LADY IN A DARK DRESS, WHITE CAP, AND CORAL NECKLACE. Size, 23×19 in. Sold at Christie's, March 19, 1898; bought by Cohen for 5 guineas. Seller's name not stated.

- ×§PORTRAIT OF A LADY. See Seguer's "Critical and Commercial Dictionary," 1870. Sold in 1826 for £4.
- *PORTRAIT OF A LADY. Sold at Christie's, January 10, 1885; bought by Wilson for 8½ guineas. Previous owner's name not given.
- *PORTRAIT OF A LADY. Sold at Christie's, April 8, 1893; bought by Shepherd, for 8½ guineas. Previous owner's name not given.
- ×§PORTRAIT OF A LADY. Formerly in possession of Baron Alderson. Sold at Christie's (No. 139), March 11, 1871.
- ×§PORTRAIT OF A LADY. Sold at Christie's, February 5, 1875, for 16s.
- *PORTRAIT OF A LADY IN A DARK DRESS PLAYING WITH HER INFANT CHILD. Sold at Christie's, May 6, 1910, as the "property of a gentleman"; bought by Gooden & Fox for 72 guineas.
- ×§PORTRAIT OF A LADY. Sold at Christie's, February 11, 1861, for £1.
- *PORTRAIT OF A LADY. Sold at Christie's, March 21, 1894; bought by Wigzell for 38 guineas. Seller's name not given.
- *PORTRAIT OF AN OLD LADY. Oval, size, 30 × 25 in. Sold at Christie's, April 5, 1909; bought by Wood for 6 guineas. Again sold at Christie's, May 27, 1909; bought by Holt for 2½ guineas.
- PORTRAIT OF AN OLD ST. AGNES MAN. Believed to be from the same model as a "Portrait of an Old Man at Trellissick." Size, 27 × 19½ in. Date, before 1781. Present owner, J. C. Williams; purchased in 1861 from Mr. Graves.
- *PORTRAIT OF AN OLD LADY WITH OPEN BOOK, suggested as possibly Mrs. Boscawen. The open page shows "So teach us to number our days, etc." From the Carlyon family. Present owner, Rev. J. H. de Courcelles.
- *PORTRAIT OF A YOUNG LADY. Size, 36 × 27½ in. Sold at Christie's, July 17, 1908; bought by Partridge for 70 guineas.
- *PORTRAIT OF A YOUNG LADY. Present owner, Sir Thomas Glen-Coats, who bought it of Messrs. Dowdeswell.
- ×§PORTRAIT OF A YOUNG LADY IN A WHITE DRESS. Sold at Christie's, July 23, 1864, for £1 3s.; previously in possession of Mr. Battam.
- *PORTRAIT OF A YOUNG AND PRETTY WOMAN. Let into overmantel at 69, Lowndes Square. Size, 50 × 40 in. Bought from Messrs. Dowdeswell by Arthur Hammersley, the present owner.
- ×§PORTRAIT OF A MUSICAL COMPOSER. Size, 29 × 24 in. Relined. Last heard of with Mr. William Cox, Pall Mall.
- *PORTRAIT OF A YOUTH. Size, 30 × 25 in. Sold at Christie's, December, 14, 1907; bought by Holland for 21 guineas. Sold again at Christie's, March 28, 1908; bought by Renton for 12½ guineas.
- *PORTRAIT, unnamed. Sold at Greenwood's, May 21, 1807, for 14s. (No. 35 in sale cat.).

- ×§FOUR PORTRAITS, all unnamed. Sold at Opie's sale (Lot 81), June 1807.
- *PORTRAIT, A.² Sold by Stanley with another picture in one lot (No. 26) for 1 guinea at the sale of Peter Coxe's Collection, June 14, 1815.
- *PORTRAIT, A.² Sold by Stanley (No. 758 in sale of pictures, ancient and modern), March 8, 1811, for 5 guineas.
- *PORTRAIT, FAMILY.² Small size. Sold at Christie's (No. 115 in collection of various pictures), April 12, 1843.
- ×§PORTRAIT, UNKNOWN. Size, 30 × 25 in. Date, 1790-1800. Last heard of with Mr. Robert Walker, Bath. Bought as a portrait of George Colman, the elder, by Opie; but the features are not those of either Colman, nor could Opie have painted either at the age represented. Sold at Sotheby's, June 1877.
- PORTRAIT OF A LADY IN A GREEN DRESS. Size, 23½ × 17½ in. Sold at Christie's, July 20, 1906; bought by Money for 1½ guineas. Seller's name not stated.
- PORTRAIT OF A LADY IN A BROWN AND WHITE DRESS WITH PEARL NECKLACE. Size, 23½ × 17½ in. Sold at Christie's, July 20, 1906; bought by Parsons for 1 guinea. Seller's name not stated.
- *PORTRAIT OF AN ORIENTAL. Size, 29 × 25 in. Sold at Christie's, June 13, 1898, by the executors of the late Lucy Copeman, and bought by J. D. Ichenhauser for 4½ guineas; sold for him in New York by the American Art Association, February 26 and 27, 1903, and bought by C. Hildebrandt for \$100.
- *PORTRAIT OF A YOUNG MAN. Purchased from Mr. Avery, Art Dealer, New York, by R. Hall McCormick, Chicago, the present owner.
- ?*PORTRAIT OF A YOUNG GIRL. Size, 30 × 25 in. Sold by the American Art Association at the Dowdeswell and T. J. Blakeslee Sale, April 7 and 8, 1904, and bought by C. Downing for \$220; sold in 1908 for Brandus, and bought by A. Andrew, U.S.A., for \$900.
- *PORTRAIT OF A YOUNG GIRL. Size, 35 × 28¾ in. From the Brandus Collection. Sold at the 5th Avenue Art Galleries, March 29 and 30, 1905; bought by S. P. Shotter, U.S.A., for \$330.

SACRED SUBJECTS

- CHARITY CLOTHING THE NAKED. Size, 93 × 66 in. Present owner, Lord Leconfield.
- CHRIST HEALING THE WOMAN ON THE SABBATH DAY (St. Luke xiii, 13-15). Painted for T. Macklin. Engraved by W. Bromley, fo., line, January 4, 1799.
- ×CONFESSION ("The Nun at Confession" ?). Date, 1800. Ex-

- hibited at the Royal Academy, 1800 (No. 90). Sold at Christie's, February 17 and 18, 1809, for 45 guineas, and at the sale of William Cust of Bristol for 26 guineas. Formerly in the possession of Thomas Alderson.
- ×§CORONATION OF A CHILD. Size, 50 × 40 in. Last heard of with John Thorne, Cheltenham.
- †CRUCIFIXION, THE. Injured by damp. Size, 60½ × 49½ in., rising to 66½ in. in the centre. Date, 1789-91 (some time in progress). Presented in 1791 to Cornworthy Church, Devon, by Mr. John Seale, of Mount Boon, Patron and Lord of the Manor, for whom it was painted for the Reredos when the Chancel was restored. At present in the Chancel of Cornworthy Church.
- DEVOTION. Size, 24 × 20 in. Date, after 1782. Exhibited at the Royal Cornwall Polytechnic Hall, 1854. Present owner, Viscount Falmouth.
- *HOLY FAMILY. A sketch after Raphael.^{1,2} Sold at Squibbs's (No. 75 in cat.), May 16, 1811, for £1 3s.
- ×§INFANT DAVID PLAYING WITH A LYRE. Sold at Christie's, March 3, 1855, with "Two Peasant Children," for £1 2s. Sold a second time at Christie's, February 20, 1858, for £1. Last heard of with W. H. Morley.
- ×JEPHTHAH'S DAUGHTER, THE SACRIFICE OF (Judges xi, 39, 40). Size, 82 × 60 in. Date, about 1790. Painted for T. Macklin; No. 41 in Macklin's "Gallery of British Poets," April 2, 1790. Engraved by J. Hall, oblong fo., line, October 15, 1791, Macklin's Bible. Sold at Christie's, March 19, 1838, and at sale of John Green's pictures, April 1830, for 23 guineas. Last heard of with Mr. William Cox, Pall Mall.
- ×JEPHTHAH'S DAUGHTER, THE SACRIFICE OF (Judges xi. 39, 40). Copied in needlework for Miss Linwood's Gallery in Leicester Square, which copy sold at Christie's, April 23, 1846, for 16 guineas. This picture is the same as the preceding, but reduced by Opie for the engraver. Size, 18 × 14 in. Date, probably about 1790. Last heard of with the Rev. William Norris, Warblington Rectory.
- ×JEPHTHAH'S RASH VOW (Judges xi, 39, 40). Similar composition to the two preceding pictures, but differing in size. Size, 70 × 56 in. Last heard of with J. Fitzroy Morris, Salisbury.
- JOSEPH SOLD BY HIS BRETHEREN (Gen. xxxvii, 27, 28). A picture of this name was in possession of the late Mrs. Forbes of Brighton, daughter of Dr. E. D. Clarke, in whose handwriting was the following inscription written on the back: "Painted by John Opie, R.A., Professor of Painting in the Royal Academy. It was a present from George Rush, Esq., of Farthinghoe, Northamptonshire, to Mrs. Edward Clarke when she sat to Opie for her portrait a short

time before his (Opie's) death. Opie then informed her that he had painted it twenty-one years before Mr. Rush purchased and presented it to her.—E. D. Clarke, Cambridge, July 30th, 1807." Mrs. Clarke told her daughter, Mrs. Forbes, that the figures in this picture were believed to be portraits of members of Opie's own family (MS. note made by Rev. J. M. Cripps in a copy of "Opie and his Works"). Size, 32 × 27 in. Date, 1785. Engraved by W. Bromley, fo., 8°, 1804; illustrates *Taitler*, No. 233, Sharpe's "British Classics," vol. iv. Sold at Christie's, January 28, 1911; seller's name not stated.

- ×JUDITH ATTIRING. Is this the picture sold in America as "The Toilette"? See THE TOILETTE. Painted for T. Macklin about 1792. Exhibited at the British Institution, 1817, by the Earl of Egremont. Engraved by W. Sharpe, fo., line, July 21, 1794.
- ×THE LORD OF THE VINEYARD (St. Matt. xx, 14). The companion picture to "The Death of Sapphira." Painted for T. Macklin before 1793. Engraved by J. Hall, oblong fo., line, March 25, 1793, for Macklin's Bible, and by H. Gillbank, mezzo. oblong fo., 1802, for Daniell. Sold at Christie's, February 25, 1809 (No. 112 in cat.), described as belonging to "an eminent publisher retiring" (Macklin), for 15 guineas.
- *MADONNA AND SAINTS. A miniature. Sold at Christie's, February 28, 1910, with "Head of Dr. Johnson" and "Head of a Man."
- ×THE INFANT MOSES TREADING ON PHARAOH'S CROWN. Described as "sweetly coloured." Date, 1803. Exhibited at the Royal Academy, 1803 (No. 151). Not in Macklin's Bible. Sold at Opie's sale, June 1807 (No. 88 in cat.) for 21 guineas.
- ×ST. PAUL EXPELLING THE EVIL SPIRIT FROM THE DAMSEL OF PHILIPPI (Acts xvi, 16–18). Painted for T. Macklin before 1795. Engraved by J. Fittler, fo., line, August 22, 1795.
- †ST. PETER, STUDY FOR HEAD OF. Size, 30 × 26 in. Painted for Mr. Peter Ilbert (who died in 1825) before 1782. Present owner, Miss Ilbert.
- *ST. PETER, STUDY FOR.² An old man's bust, nearly full faced, in red cloak, key in his right hand, wards up. Size, 25 × 20 in. Exhibited at the Norwich Art Loan Exhibition, 1878. Purchased at sale of Rev. — Spurgeon, Mulbarton Rectory, Norwich, about 1840. Last heard of with E. Turner, Thorpe, Norwich.
- ×PRESENTATION OF CHRIST IN THE TEMPLE (St. Luke ii, 22–28). Painted for T. Macklin about 1791. Exhibited by Sir T. Bernard at the British Institution, 1817 (No. 41), and at the British Institution, 1824 (No. 133), by the Bishop of Durham. Engraved by W. Bromley, March 25, 1795, for Macklin's Bible. Sold with

- “Seven heads, various” at Opie’s sale, June 1807 (No. 70), for £4 5s., and at Christie’s (sale of last Earl of Egremont), November 26, 1892; bought by Hunn for 1 guinea.
- ×PROPHET RAISING THE SICK CHILD (1 Kings xvii, 22). Size, 49 × 40 in. Last heard of with William Lambert, Exeter.
- ×RIZPAH WATCHING BY THE BODIES OF SAUL’S SONS (2 Sam. xxi, 10). Canvas reduced to suit a small room. Not in Macklin’s Bible. Date, 1802. Exhibited at the Royal Academy, 1802 (No. 180). Formerly in possession of Mr. Samuel Favell, at Camberwell.
- SAMUEL AND ELI—Hannah presents Samuel to Eli in the Temple (1 Sam. i, 25). A portion of this picture—the figures of Hannah and Samuel—appears to be that owned by Mr. R. Hall McCormick of Chicago, under the title of “Lady Hamilton and Child”; but the fillet in Hannah’s hair is white, not black, and Samuel is clothed instead of nude in the American picture, while the background is dark, apparently foliage, instead of architectural. Mr. McCormick has a small line engraving showing only the figures of Hannah and Samuel; no engraver’s name. Size of the original picture, 84 × 60 in.; size of picture owned by Mr. McCormick, 41½ × 31½ in. Painted for T. Macklin, 1783–96. Engraved by W. Bromley, line, fo., April 2, 1796. Sold at Christie’s (sale of the late John Carwardine, Esq.), February 22, 1890; bought by Parsons for 6½ guineas. Formerly owned by Mr. Samuel Favell of Camberwell. Present owner, R. Hall McCormick.
- ×SAMUEL, THE CALLING OF (1 Sam. iii, 4). Size 50 × 40 in. Engraved by J. Young in cat. of Tabley House Gallery, 1821 (No. 56), 4°; etching. Formerly in possession of Lord de Tabley.
- ELI TEACHING SAMUEL. Size, 49 × 40 in. Last heard of with William Lambert, Exeter.
- *ELI AND SAMUEL.² Panel. Size, 49 × 39 in. Sold at Christie’s (sale of the late Ph. Panne, Esq.), March 1819.
- ×SAMUEL. Sold at Opie’s sale (Lot 68, “Head, a sketch, a study for Samuel, in possession of Sir John Leicester, Bart., with a final sketch”), June 1807, for 7 guineas.
- *THE INFANT SAMUEL. Probably the same as above. Size, 35 × 27 in. Sold at Christie’s, March 21, 1904; bought by Wheeler for £2 15s.
- ×SAPPHIRA, DEATH OF (Acts v, 7–10). Companion picture to “The Lord of the Vineyard.” Painted for T. Macklin about 1795. Engraved by J. Hall, fo., line, December 16, 1796, for Macklin, and by H. Gillbank, fo., mezzo. 1802. Sold at Christie’s (No. 111 in sale cat., of “an eminent publisher retiring [Macklin]),” February 25, 1809, for 35 guineas.

HISTORICAL SUBJECTS

- *ASSASSIN.² Sold at Christie's (No. 108 in collection of pictures of the Rev. Dr. Willis, D.D., deceased. Said to have been purchased at sale of artist after his death), April 19, 1828, for 4 guineas.
- †ASSASSINATION OF JAMES I OF SCOTLAND, 1437. Copied by Burckhardt for the collection of George III, shown at the Shakespeare Gallery. Size, 68 × 85 in. Date, 1786. Exhibited at the Royal Academy, 1786 (No. 96), and at Boydell's Shakespeare Gallery. Engraved by T. Ryder, 19 × 24 in., August 1, 1792. Presented to the Corporation of the City of London by Alderman Boydell. At present in the Guildhall Art Gallery, London.¹ A full-sized replica was left to the Brompton Consumption Hospital by Miss Read, but was in such a deplorable condition that it was given to her next-of-kin, Dr. Frederick Beetham.
- ASSASSINATION OF JAMES I OF SCOTLAND, 1437, HEAD FROM. From the Brompton replica; the only portion of it that Mr. Graves was able to restore. Present owner, Dr. Frederick Beetham.
- ×ASSASSINATION OF JAMES I OF SCOTLAND. Reduced for the engraver. Panel. Size, 18 × 24 in. Date, probably about 1789. Shown by J. H. Anderdon at the Exhibition of Old Masters, 1875. Bought at Christie's by Mr. J. H. Anderdon, Upper Grosvenor Street, "from the collection of a lady"; sold after Mr. Anderdon's death, 1879; bought by Mr. John Baylis for £12. Again sold at Christie's, December 21, 1907; bought by Hutchinson for £21.
- ×DEATH OF JAMES I OF SCOTLAND. Sold at Christie's, March 11, 1871, for 13½ guineas, as the "property of a gentleman deceased."
- †ASSASSINATION OF DAVID RIZZIO. Size, about 96 × 132 in. Date, 1787. Exhibited at the Royal Academy, 1787 (No. 26); at the British Institution, 1817 and 1852; and at South Kensington International Exhibition, 1862. Engraved by Isaac Taylor, Jun., for Boydell, January 1, 1791, line, 18 × 24 in. Presented to the Corporation of the City of London by Alderman Boydell. At present at the Guildhall Art Gallery, London. Copied by Josiah Boydell for George III's collection, shown at the Shakespeare Gallery, 1790.
- ×ASSASSINATION OF DAVID RIZZIO. Reduced for the engraver from the larger picture. Panel. Size, 18 × 24 in. Date, probably about 1788. Last heard of with Frederick J. Turner, whose father bought it in London previously to 1839.
- †CINCINNATUS STABBING HIS DAUGHTER.² Attributed to Opie. Size, 71¼ × 83½ in. At present at the Albert Memorial Exhibition, Exeter.

- ×**QUEEN ELIZABETH, LAST MOMENTS OF.** A sketch. Formerly in the possession of Sir Thomas Lawrence, P.R.A. See Seguiet's "Dictionary of Works of Painters," 1870. Sold in 1830 for 5 guineas.

HISTORIC GALLERY (Bowyer's)

- ×**THE DEATH OF BECKET.** Painted for Bowyer's edition of Hume's "History of England," fo., 1806. Engraved by J. Stowe, December 1793, line, $18\frac{1}{2} \times 12\frac{1}{2}$ in. Sold at sale of Historic Gallery by Peter Coxe, May 29 and 30, 1807, for 22 guineas.
- ×**THE SEIZING OF MORTIMER.** Painted for Bowyer's edition of Hume's "History of England," fo., 1806. Engraved by J. Fittler, April 2, 1794, line, $18\frac{1}{2} \times 12\frac{1}{2}$ in. Sold at sale of Historic Gallery by Peter Coxe, May 29 and 30, 1807, for 15 guineas.
- DUKE OF YORK, BROTHER TO EDWARD V, RESIGNED BY THE QUEEN.** Size, 92×66 in. Painted for Bowyer's edition of Hume's "History of England," fo., 1806. Exhibited at the British Institution, 1853 (No. 166), by G. Young, Esq., as "Elizabeth, Queen of Edward IV, placing the Duke of York in Sanctuary." Engraved by J. Fittler, April 1795, line, $18\frac{1}{2} \times 12\frac{1}{2}$ in. Sold at sale of Historic Gallery by Peter Coxe, May 29 and 30, 1807, for 40 guineas; and at Christie's, December 16, 1882; bought by M. Colnaghi for 20 guineas. Presented by the late Miss Sarah Flower, who purchased it from Messrs. Henry Graves, to the Picture Gallery of the Shakespeare Memorial Theatre, Stratford-on-Avon. Title of picture in catalogue, "Elizabeth Woodville, Queen of Edward IV, with the Young Duke of York."
- ×**MARY, QUEEN OF SCOTS.** Painted for Bowyer's edition of Hume's "History of England," fo., 1806. Engraved by Skelton, June 1795, line, $18\frac{1}{2} \times 12\frac{1}{2}$ in., and by A. H. Payne, 8°, n.d. Sold at sale of Historic Gallery, May 29 and 30, 1807, for 23 guineas.
- ×**BOADICEA HARANGUING THE BRITONS.** Painted in 1795 (?) for Bowyer's edition of Hume's "History of England," fo., 1806. Engraved by Sharpe, November 1795, line, $18\frac{1}{2} \times 12\frac{1}{2}$ in. Sold at sale of Historic Gallery, May 29 and 30, 1807, for 19 guineas.
- †**MARY, QUEEN OF JAMES II, QUITTING THE KINGDOM.** Size, 93×69 in. Painted for Bowyer's edition of Hume's "History of England," fo., 1806. Engraved by J. Stowe, April 1796, line, $18\frac{1}{2} \times 12\frac{1}{2}$ in. Sold at sale of Historic Gallery, May 29 and 30, 1807, for 20 guineas. Presented to the Corporation of Devonport by Sir John St. Aubyn. At present in the Town Hall, Devonport.
- ×**JOAN OF ARC DECLARING HER MISSION.** Painted for Bowyer's edition of Hume's "History of England," fo., 1806. Engraved

- by T. Holloway, May 12, 1796, line, $18\frac{1}{2} \times 12\frac{1}{2}$ in. Sold at sale of Historic Gallery, May 29 and 30, 1807, for £78 (or guineas?).
- †CORONATION OF HENRY VI (AT PARIS). The Pope is Wolcot. Painted in 1797 for Bowyer's edition of Hume's "History of England," fo., 1806. Exhibited at the Royal Academy, 1797 (No. 243). Engraved by T. Holloway, March 1797, line, $18\frac{1}{2} \times 12\frac{1}{2}$ in., and by A. H. Payne, 8°, n.d. Sold at sale of Historic Gallery, May 29 and 30, 1807, for £100, and at Christie's (sale of Mr. John Green), April 23, 1830; bought by the Neeld family for £74 11s., and has been in their possession ever since. Present owner, Lieut.-Col. Sir Audley D. Neeld, Bart.
- *CORONATION OF HENRY VI (AT PARIS). Size, 100×77 in. Sold at Christie's, June 25, 1900; bought by Lacey for 16 guineas. Previous owner's name not stated.
- *BALIOL SURRENDERING HIS CROWN. Painted for Bowyer's edition of Hume's "History of England," fo., 1806. Engraved by J. Parker, March 1799, line, $18\frac{1}{2} \times 12\frac{1}{2}$ in., and by J. Rogers, 8°, n.d. Sold at sale of Historic Gallery, May 29, 1807, for £88 (or guineas?).
- *DEATH OF ARCHBISHOP SHARPE. Painted in 1797 for Bowyer's edition of Hume's "History of England," fo., 1806. Exhibited at the Royal Academy, 1797 (No. 257). Engraved by T. Holloway, March 1799, line, $18\frac{1}{2} \times 12\frac{1}{2}$ in. Sold at sale of Historic Gallery, May 30, 1807, for 30 guineas.
- *ELIZABETH GREY PETITIONING EDWARD IV FOR RESTORATION OF HER ESTATES. Painted in 1798 for Bowyer's edition of Hume's "History of England." Exhibited at the Royal Academy, 1798 (No. 26), and at the British Institution, 1817 (No. 155). Engraved by W. Bromley, line, May 1, 1800, and by J. Rogers, for Tallis, 8°, n.d. Sold at sale of Historic Gallery, May 29, 1807, for 96 guineas.
- *ISABELLA, QUEEN, SEIZED AT NOTTINGHAM CASTLE. Engraved by George Virtue. Not one of the Historic Gallery pictures, nor was it included in the sale with these on May 29 and 30, 1807.
- *ROMAN WARRIOR. Sold at Phillips's, March 2, 1809, for $7\frac{1}{2}$ guineas.

SHAKESPEARIAN SUBJECTS

- *ARTHUR AND HUBERT (*King John*, Act IV, Sc. i). Painted for Boydell between 1786 and 1789. Engraved by J. Hall, small fo., line, August 1794, for Boydell's "Shakespeare."
- ARTHUR TAKEN PRISONER (*King John*, Act III, Sc. ii). Size, 72×48 in. Painted for Boydell between 1786 and 1789. Engraved by J. Fittler, small fo., line, August 1794, for Boydell's "Shakespeare."

- Sold at Christie's, April 21, 1877, as belonging to Mr. Robert Vernon, Hatley Park, and bought by Mr. Clarke of the Museum Gallery for 15 guineas. Present owner, Earl of Shrewsbury and Talbot.
- ×§BEAUFORT, CARDINAL, DEATH OF (*Henry VI*, Pt. II, Act III, Sc. iii). Attributed to Opie. Last heard of with James Fitzroy Morris of Salisbury. Size, 31 × 21 in.
- ‡BEAUFORT, CARDINAL, DEATH OF (*Henry VI*, Pt. II, Act III, Sc. iii). Attributed to Opie. Size, 84 × 102 in., three-seamed canvas. Bought about thirty years ago by H. H. Squire, the present owner.
- JULIET IN THE BALCONY (*Romeo and Juliet*, Act II, Sc. ii). Size, 21 × 16½ in. Date, 1803. Exhibited at the Royal Academy, 1803 (No. 44). Sold at Opie's sale (entitled "Juliet in the Garden Scene"), 1807, for 56 guineas, and on March 27, 1832, at the sale of the pictures of the late Henry Rowe, Esq., it was bought by the Neeld family, in whose possession it still remains. Present owner, Lieut.-Col. Sir Audley D. Neeld, Bart. It was once in the possession of Mr. John Green.
- ×JULIET ON HER COUCH (*Romeo and Juliet*, Act IV, Sc. v). Painted for Boydell between 1786 and 1789. Engraved by G. S. and J. G. Facius, fo., mixed, 1791, for Boydell's "Shakespeare"; by J. P. Simon, small fo., stipple, showing only nine of the fourteen figures, in 1792 for Boydell's smaller "Shakespeare." Sold, May 17, 1805, to Mr. John Green for 39 guineas; at Foster's, November 17, 1841; and at Christie's (from the collection of the last Earl of Egremont), November 26, 1892; when it was bought by Colnaghi for 30 guineas.
- ×"KING HENRY VI" (Pt. I, Act II, Sc. iii). Painted between 1786 and 1789 for Boydell. Engraved by Robert Thew, fo., mixed, June 4, 1796, for Boydell's "Shakespeare." Sold at Christie's (Boydell's sale), May 17, 1805; bought by W. Lygon, M.P., for 50 guineas.
- ×"KING HENRY VI" (Pt. II, Act I, Sc. iv). Painted for Boydell between 1786 and 1789. Engraved by C. G. Playtor, finished by Robert Thew, fo., mixed, for Boydell's "Shakespeare," December 1, 1796. Sold at Christie's, May 18, 1805, to Robert Bowyer, for 19 guineas.
- ×§KING LEAR. Previously in possession of Mr. S. G. Crouch, of Norwich. Sold at Christie's, January 28, 1871, for 2 guineas.
- *KING RICHARD III. A spirited study for the character of. Sold by Peter Coxe, Burrell & Foster (sale of paintings belonging to Sir John Boyd, Bart.), May 8, 1805, for £3 12s.
- ×"KING RICHARD III" (Act V, Sc. iii). Date, 1792-3. Engraved by W. Sharp, small fo., line, August 1, 1794.

- “OTHELLO” (Act II, Sc. xii). Size, $27\frac{1}{2} \times 35\frac{1}{2}$ in. Present owner Lord Leconfield.
- × “TIMON OF ATHENS” (Act IV, Sc. iii). Painted for Boydell in 1789. Exhibited at the Shakespeare Gallery, 1790 (No. 54). Engraved by Robert Thew, fo., mixed, September 29, 1799, for Boydell’s “Shakespeare.” Sold to Mr. John Green for 31 guineas by Peter Coxe, May 20, 1805, and again sold at Mr. John Green’s sale, April 1830, for $11\frac{1}{2}$ guineas.
- TROILUS, CRESSIDA, AND PANDARUS (Lady in the character of Cressida, a portrait) (*Troilus and Cressida*, Act III, Sc. ii). Size, 92×57 in. Date, 1800. Exhibited at the Royal Academy, 1800 (No. 1026). Engraved by P. Lightfoot, royal 8°, n.d. Bequeathed to the National Gallery in 1834. At present at the Manchester City Art Gallery.
- × “WINTER’S TALE” (Act II, Sc. iii). Painted for Boydell between 1786 and 1789. Exhibited at the Shakespeare Gallery, 1790 (No. 16). Engraved by J. P. Simon, fo., mixed, June 4, 1793, for Boydell’s “Shakespeare.” Sold by Peter Coxe to Mr. G. Stainforth, May 18, 1805, for 53 guineas.
- × “WINTER’S TALE” (Act III, Sc. iii). Date, 1792–3. Engraved by J. Hall, small fo., line, August 1, 1794.

POETICAL AND FANCY SUBJECTS

- × A BEGGAR. “In an Armenian dress” (see “Life of Reynolds,” by C. Leslie, vol. ii, p. 366). Probably the picture mentioned by Wolcot as shown to Sir Joshua Reynolds in 1782. Date, 1782. Exhibited at the Royal Academy, 1782 (No. 384).
- × ÆSCULAPIUS AND CERES. The figures of Cupid and Flora are by John Russell, R.A. Engraved by Caldwell, fo., 1807, in Thornton’s “Sexual System of Linnæus, 1808,” and in his “Temple of Flora,” 1812.
- † AGE AND INFANCY. Opie’s diploma picture deposited on his nomination as R.A. elect, 1786. Size, 50×40 in. Date, before 1786. Exhibited at the Manchester Art Exhibition, 1857 (No. 124). At present at the Royal Academy of Arts.
- † AGE AND INFANCY. This differs in composition from the diploma picture. The figure leaning over the child was changed from an assassin to a venerable old man by request of Mr. Wyatt. Size, 39×50 in. Date, 1783. Exhibited at the Royal Academy, 1783 (No. 6). Engraved by J. R. Smith, fo., mezzo., June 15, 1785. Present owner, Sir W. H. Smith-Marriott, Bart.
- AGE AND YOUTH. Size, $30\frac{1}{2} \times 25\frac{1}{2}$ in. Date, probably about 1782.

- Exhibited at the British Institution, 1844 (No. 151). Present owner, Viscount Falmouth.
- × **AGNES ENTERING FITZHENRY'S CELL.** Engraved by Reynolds, 12°, as frontispiece to Mrs. Opie's novel, "Father and Daughter," 7th ed., 1813.
- × **AMORET, THE FREELING OF, BY BRITOMARTES** (Spenser's "Faery Queen," Book III, Canto xii). Painted for T. Macklin about 1790. ² Exhibited in Third Exhibition of Pictures (No. 16 in cat.), Macklin's Gallery of Poets, April 2, 1790. Engraved by Bartolozzi, fo., mixed, for T. Macklin, 1792.
- × **AN AGED BEGGAR.** Painted for Mr. Price, father of Sir Rose Price, about 1778. In possession of Sir Rose Price in 1831.
- ANGRY FATHER, THE, OR "Discovery of the Clandestine Correspondence."** Now known as "Detected Correspondence." Size, 96 × 66 in. (7 ft. 9 in. × 5 ft. 5½ in. in Birmingham Cat.). Date, 1802. Exhibited at the Royal Academy, 1802 (No. 195). Engraved by James Ward, fo., fine mezzo. A picture with this title was sold at Christie's, May 23, 1807. If it was the same it must have been bought in by Dr. Alderson, as the Birmingham picture belonged to him until his death and was kept by Mrs. Opie until 1829. It was bought at Christie's in 1829 by Mr. Joseph Strutt of Derby, whose son-in-law, Mr. J. H. Galton, presented it to the Society of Arts, Birmingham, by whom it was presented to the City of Birmingham Art Gallery in 1867, where it still remains.
- × **AN OLD MAN'S HEAD.** Date, probably before 1782. Exhibited at the Royal Academy, 1782 (No. 147).
- * **APPLE GATHERERS, THE.** Girl in white and red dress handing apples to young girl seated on the ground playing with a dog. Size, 77 × 48 in. ² From the Heinemann Collection; cost 200 guineas. Sold at Christie's, March 1, 1902, for 700 guineas.
- *† **ARMY and NAVY** ^{1, 2}. Sizes, 50 × 40 in. Dates, 1790-1800. A pair of pictures bearing these titles was bought at an auction at Ware by Mr. George Higham of Holborn, and sold by him at Christie's, April 9, 1879, to Gridley, for 37 guineas. The subjects are playfully treated in each. "Army": A girl in centre, white and red dress, trying on a grenadier's plumed helmet; a boy on either side of her, red drapery at back. "Navy": Three children with a boat. After recording these pictures in an MS. note, Mr. Rogers seems to have had doubts of their being by Opie, for a separate note says: "'Army' and 'Navy' (already reported), Page, rival of Opie. Two groups of children seen in Garrick Street, March 24, 1881. 'Army' and 'Navy,' large mezzts. engraved by Jn. Young, painted by R. M. Page. Girl holding cap on (or over) her head. Children swimming a boat in front. No dates." Mr. Enys describes the

- “Navy” picture more fully: “A girl in white with pink sash between two boys, a model of a ship of war floats in front, and the boy on right holds another model of a ship. Ages 4 to 6; probably portraits.”
- *‡ARMY and NAVY.² Sizes, 48 × 48 in. Two pictures with these titles were bought by Mr. H. Williams of Pencalenick in 1884 from Benjamin of Bond Street. Query, are they by Opie or Page?
- *BACCHANTE. Query, the same picture as LADY HAMILTON, which see p. 282. Size, 29 $\frac{3}{4}$ × 24 $\frac{1}{2}$ in. Sold by the American Art Association (from the collection of David H. King, Jun., Esq.), March 31, 1905, for \$800. Present owner, Payne Whitney.
- *BALLAD SINGER. Size, 30 × 26 in. Sold at Christie's July 26, 1890, by the executors of the late Rev. Thomas Collyer, of Gillingham, and bought by Smith for 9 $\frac{1}{2}$ guineas. Again sold at Christie's (from Lord Bateman's collection), April 11, 1896, for 21 guineas. Bought by Mr. R. Hall McCormick from Blakeslee of New York, and sold to him again some time later.
- ×BEGGAR AND HIS DOG. Date, before 1781. Purchased by King George III; not now with the Royal Collections.
- ×BELISARIUS. Formerly in British Gallery, afterwards in possession of the Marquess of Stafford.
- *BLIND BELISARIUS. Attributed to Opie. Size, 35 $\frac{1}{2}$ × 27 $\frac{1}{4}$ in. Relined. Present owner, J. W. Savage; bought about thirty years ago of a general dealer who had it from the sale of an old lady at Hemel Hempstead.
- ×BETHNAL GREEN, THE BLIND BEGGAR OF, AND HIS DAUGHTER, BESSIE. Supposed to be from the same model as Sir Joshua Reynolds's “Belisarius.” Size, 35 × 27 in. Date, after 1782. The description of the picture sold at Robinson & Fisher's, June 27, 1901, as “The Blind Beggar” for 170 guineas, agrees with this, except that the one sold was said to be 25 × 27 in. Seller's name not given. It is included in this entry. The two following pictures are similar in composition to this and were thought by Mr. Rogers to be copies by Opie. No record of exhibition or engravings in either case. In “Opie and his Works” this is given as in possession of Mr. C. D. E. Fortnum.
- BETHNAL GREEN, THE BLIND BEGGAR OF, AND HIS DAUGHTER, BESSIE. Size, 35 × 27 in. Date, after 1782. In the possession of John Williams, who purchased it from Mr. Locke, its late owner, after he sold Northmoor.
- ×BETHNAL GREEN, THE BLIND BEGGAR OF, AND HIS DAUGHTER, BESSIE. Size, 35 × 27 in. Originally painted for Mr. Hall, sold in 1806 to Mrs. Method, on whose death in 1827 it was bought by

- Dr. Cooke. Last heard of with Mr. J. Henderson of Durham, who had it from Dr. Cooke in 1834.
- †*BLIND BEGGAR, THE. Size, $35\frac{1}{2} \times 27$ in. Sold at Christie's, May 31, 1906, for 5 guineas, to Mrs. Wheeler, its present owner.
- BLIND FIDDLER, THE ("The Blind Beggar"—"Opie and his Works," p. 199). Blind man, hat in hand, staff under arm; girl with straw hat and blue coat stands by with printed paper in her hand, inscribed, "The Royal Visit to Saltash." Size, 36×28 in. Purchased at Christie's (Creswick's sale), May 7, 1870, for $19\frac{1}{2}$ guineas by Mrs. Christie-Miller, its present owner.
- *BLIND MAN LED BY A GIRL. Size, $36\frac{1}{2} \times 28\frac{1}{2}$ in. In possession of Sir Richard Brooke, Bart., many years previously to 1814.
- BOY AND DOG (Major Hamilton). Exhibited at the Royal Academy, 1872 (No. 224), and at South Kensington Museum, 1879. Sold on the death of Mrs. Impey, and subsequently at Christie's, June 5, 1876, for 260 guineas. Present owner, Earl of Dunmore.
- *BOY AND GIRL. Exhibited at the Royal Academy, 1783 (No. 205).
- *BOY WITH A DOG. Sold at Christie's, June 17, 1881, for 6 guineas; bought by J. Williams. Previous owner not stated.
- *BOY WITH A DOG. Size, 50×40 in. Sold at Christie's (sale of J. J. Wigzell), June 27, 1906, for 6 guineas; bought by Wynberger.
- *BOY AND DOG. A sketch for a larger work. Size, 9×7 in. Sold at Christie's for J. H. Anderdon, May 31, 1879; bought by Smith for Mr. de Murietta for 20 guineas. Sold again at Christie's, February 24, 1894, for $16\frac{1}{2}$ guineas; bought by Wallis.
- *BOY IN BLUE. Full length, life size. Seen at the principal hotel in Thrapston about thirty years ago by Mr. C. Davies Gilbert.
- *BOY IN BLUE DRESS, HEAD OF. Size, 17×13 in., oval. Sold at Christie's, April 25, 1903, to Gribble for 46 guineas. Seller's name not stated.
- BOY IN CRIMSON DRESS. This boy in crimson is supposed to be a member of the Bunn family. Size, 30×30 in. Date, after 1782. Purchased at Christie's in 1861 by Mr. J. M. Williams. Present owner, J. C. Williams.
- *BOY, HEAD OF. Sold at Christie's, March 27, 1876, to Agnew for 62 guineas.
- *BOY, HEAD OF. Bust to right, brown jacket, white collar, dark background. Possibly the same as the above. Size, $12\frac{1}{2} \times 10$ in. Exhibited at the Exhibition of Old Masters, 1882 (No. 274); lent by E. E. Leggatt.
- *BOY KILLING THE GOOSE FOR THE GOLDEN EGG. Size, 70×54 in. Last heard of with W. P. Boxall, Brighton.
- †BOY MENDING A PEN. Size, $32\frac{1}{2} \times 25\frac{1}{2}$ in. Purchased at the sale

- of effects of the Rev. William Bell Christian by his son-in-law, the Rev. F. H. du Boulay, the present owner.
- BOY PLAYING THE FLUTE.** See **THE MINSTREL.**
- × **BOY PLAYING WITH A HOOP.** Size, 54 × 44 in. Last heard of with the Rev. John Purton. Bought at Mr. Williams's sale, Bridgenorth, about 1862; formerly owned by Mr. Durant of Tong Castle.
- * **BOY TEASING A CAT.** Sold at Christie's, January 27, 1900, and bought by Faulkner for £9 10s. Previous owner not stated.
- * **CHILD WITH A CAT.** Sold at Christie's, November 24, 1900; bought by M. Colnaghi for 7 guineas. Seller's name not stated.
- × **BOY WITH A DEAD PIGEON.** Size, 28 × 23 in. Relined 1877. Last heard of with Mrs. Nasfield Robison.
- * **BOY IN A RED WAISTCOAT.** Attributed to Opie. Boy in red waistcoat and shirt-sleeves. The face is strongly suggestive of Sir Joshua Reynolds's "Robinetta." Size, 16 × 12½ in. Purchased in London some years ago by the Rev. W. H. Wayne, its present owner.
- × **BOY IN RED DRESS.** Size, 12 × 8 in. Last heard of with Mr. F. Taylor.
- BOY IN RED DRESS.** See **LIEUT. McDONOUGH.**
- × **BOY, SPARTAN.** Handsomely framed. Sold at Opie's sale, June 1807, for 18 guineas.
- BOYS AND BIRD.** (See also **TWO BOYS WITH A BIRD.**) "Boy and Bird" ("Opie and his Works," p. 202). Two boys with a goldfinch in a cage; one a young gentleman (E. Impey), the other a farm-boy in a smock, both half length. Very strong light and shade. Size, 30 × 25 in. Date, early. Exhibited at the Council Hall, Truro, 1861 (No. 29). Present owner, John Williams.
- BROKEN PITCHER, THE.** Size, 36 × 27½ in. Sold at Christie's, July 19, 1860; bought by Louis Huth for £8 15s. Again sold, by the American Art Association (from the T. J. Blakeslee Collection), April 6 and 7, 1905; bought by H. C. Perkins for \$520.
- × **CAPTIVE, THE.** An upright picture. Sold at Opie's sale, June 1807 (No. 62 in cat.), in one lot with "Old Man and Child" and a small landscape.
- CARD-PLAYERS, THE.** MS. paper label at back: "'The Card-players,' painted by Mr. Opie." Size, 40 × 49½ in. Date, 1785. Exhibited at the Royal Academy, 1785 (No. 236). Engraved by J. Dean, mezzo. May 1, 1786. Bequeathed by Miss Read to the Brompton Consumption Hospital, 1871; sold by the Hospital to Agnew in 1907.
- CARD-PLAYERS, THE** (alias "Pam, Flush, and Loo"). This and the former picture differ in composition. Size, 38 × 50 in. Exhibited

- at the British Institution, 1817 (No. 150). Engraved by H. Meyer. Formerly owned by W. Owen, R.A. The picture sold for 9½ guineas, March 22, 1809, by ² H. Phillips as "The Card-players," was probably identical with this. Present owner, Lord Leconfield.
- *CHILD, A. Portrait of a child from Treville's Downs, St. Agnes, Size, 19 × 23 in. Date, before 1781. Last heard of with Mrs. Salter, Truro. Obtained by Mr. Salter from Mr. Opie, Harmony Cot.
- ‡CHILD FEEDING A SPANIEL. Girl seated, dressed in white bodice and red skirt, holding a mug in left hand and spoon in right. Size, 36 × 30 in. Date, before 1781. From the St. Aubyn Collection. Sold at Lime Grove Sale in 1856 for £51. Present owner, Mrs. Christie-Miller.
- *CHILD AND DOG, A. Was this the portrait of Ann Rogers? See Rogers, Ann. Exhibited at the Royal Academy, 1788 (No. 121).
- *CHILD RELATING A TALE TO ITS MOTHER. A sketch. Sold at Opie's sale, June 1807 (No. 61).
- *CHILD ON THE SEASHORE. Panel. Size, 11½ × 10 in. Sold at Christie's, April 25, 1903; bought by McLean for 28 guineas. Seller's name not stated.
- *CHILD WITH A WHITE CAP, HEAD OF A. Size, 12 × 9½ in. Sold at Christie's, February 28, 1910, and bought by Wythes for 2½ guineas. Seller not named.
- *CHILD STUDYING HORN-BOOK. Mr. Rogers thought this might be the same as a picture called THE STUDIOUS CHILD, which see p. 356. Sold at Opie's sale (No. 82), June 1807, for £17 3s. 6d.
- *§CHILD WITH FLOWERS, IN A LANDSCAPE. Sold at Christie's, April 14, 1864, for 4 guineas. Previously in possession of the Bishop of Ely.
- *CHILDREN IN A THUNDERSTORM. Size, 41 × 54 in. ^{1,2} Purchased by the father of the Rev. J. D. Middleton, its present owner, and pronounced an original by Opie.
- *CHILDREN IN THE WOOD. Date, 1797. Exhibited at the Royal Academy, 1797 (No. 64).
- *CHILDREN PLAYING AT FORFEITS, IN A LANDSCAPE. Sold at Christie's, April 24, 1857, for 19 guineas. Formerly in possession of Mr. Johnson.
- *CONJURER, THE. Portraits of Opie's first wife and a famous conjurer named Chamberlain, Opie's own face being in the shadow of a curtain behind. "The Lost Opie." Size, 58 × 48 in. Date, 1782-92. Once owned by Sir Joshua Reynolds. Last heard of in possession of Mr. J. D. Bell, whose father, Professor George Joseph Bell, had it from his brother, Sir Charles Bell, in 1807.
- *CONSOLATION. Sold at Christie's, April 24, 1897, and bought by Agnew for 35 guineas. Seller's name not given.

- ***CONTEMPLATION.** Size, 30 × 25 in. Sold at Christie's, December 13, 1895, for 135 guineas to Wallis. Seller's name not given.
- ***CORNISH GIRL, THE.** Bought from Messrs. Wertheimer in 1905 by Leopold Hirsch, the present owner.
- ×**CORNISH MINER, A** (title suggested by Mr. J. Jope Rogers). Marked in ink on stretcher, "Opie, Peter Pindar," but having no resemblance to him. Size, 29 × 25 in. Date, probably about 1790. Bought by J. W. Nichols in a sale at a mansion near Sevenoaks (? date), who sold it to Captain B. Hamilton in 1873, with whom it was last heard of.
- COTTAGE GIRL, A.** From the Ham Gallery (Mr. Jesse Watts Russell's collection). Sold at Christie's, July 3, 1875, for 84 guineas. Present owner, Earl of Dunmore.
- ×**COTTAGE GIRL, A.** Exhibited at the British Institution, 1817, by Mrs. Lawrence.
- COTTAGE INTERIOR.** See **INTERIOR OF A COTTAGE.**
- ×**COUNTRY BOY AND GIRL.** Was this the "Peasant Boy and Girl" sold in 1856 to Rippe for 310 guineas (?). Date, probably before 1782. Exhibited at the Royal Academy, 1782 (No. 199).
- ×**COUNTRY BOY AND GIRL AT AN APPLE STALL.** Boy attempting to steal a kiss. Sold at Christie's, June 26, 1875, for 31 guineas. Formerly in possession of the Right Hon. W. E. Gladstone, M.P.
- ×**COUNTRY GIRL, A.** Exhibited at the Royal Academy, 1795 (No. 124).
- COURTSHIP, PASTORAL.** See **PASTORAL COURTSHIP.**
- ×**COURTSHIP, SCOTCH.** Sold for Richard Walker in 1803 for 75 guineas.
- ×**COURTSHIP IN THE PARK.** Date, 1797. Exhibited at the Royal Academy (No. 268).
- CUPID.** See **SLEEPING NYMPH, AND CUPID, STEALING A KISS.**
- ×**CUPID PROTECTING A NYMPH FROM A SATYR.** Date, 1799. Exhibited at the Royal Academy, 1799 (No. 123). Sold at Opie's sale, June 1807 (No. 107), for 65 guineas. In sale catalogue described as "Sleeping Nymph, Cupid, and Satyr," in a landscape, a glowing, harmonious, beautiful composition."
- DAMON AND MUSIDORA.** "Summer" (Thomson's Seasons). Size, 50 × 40 in. Date, about 1788. Printed for T. Macklin. Engraved by Bartolozzi, line, for Macklin's "Poets," 1788-9, oblong, fo., and etched by John Young for the "Tabley House Gallery," 1821. From the de Tabley Collection. Sold in 1827 for 79 guineas. Present owner, Lord Leconfield.
- ×**DAMON AND MUSIDORA** (See also **MUSIDORA**). Date, 1802. Exhibited at the Royal Academy, 1802 (No. 162). Probably a different picture to that of Lord Leconfield.
- DETECTED CORRESPONDENCE.** See **ANGRY FATHER.**
- DIANA.** Size, 38 × 28 in. Exhibited at Taunton Castle, 1875, and

- again in 1881 by Mr. Hardwill. Sold at the sale of Miss Thompson of Shrapwell.
- ×§DOG AND PHEASANT. Sold at Christie's, February 13, 1874, for £2 10s. Previously at 51, South Audley Street.
- ×§DOG, OPIE'S. Sold at Christie's, May 31, 1858, as the property of Alfred Bunn, to E. White, for 8s., and re-sold by him at Christie's, April 5, 1872, for 15s.
- †DOG'S HEAD. Date, about 1788. Present owner, Colonel C. R. Prideaux-Brune, J.P.
- †DOG'S HEAD. Date, about 1788. Present owner, Colonel C. R. Prideaux-Brune, J.P.
- ×§DONKEY (after Morland). Sold at Opie's sale, June 1807, with two landscapes, for £2 8s.
- ×ELOISA, A NUN. Engraved by J. Osborne, roy. 8°, November 12, 1793. A copy in worsted (No. 31 in catalogue of Miss Linwood's pictures) sold at Christie's, April 23, 1846, for £6.
- “FAEBY QUEENE,” SPENSER'S (Book VI, Canto 7, 8). Southey to Mr. Cottle, 1797: “He (Opie) has begun a picture from Spenser, which he himself thinks the best design he has made, but it has remained untouched for three years. The outline is wonderfully fine.” Size, 92 × 65 in. Date, 1798. Exhibited at the Royal Academy, 1798 (No. 46). Sold at Christie's, February 18, 1884; bought by Joy as “Serena rescued by Sir Calepine,” for 3 guineas. Restored by Bell of Liverpool about ten years ago. Given to Mr. Mackay eighteen or twenty years ago by a friend, in gratitude for services rendered; it was purchased by this friend from a London dealer, but when or from whom Mr. Mackay does not know. Probably it was Mr. William Cox, who had it when Mr. J. Jope Rogers compiled his book. Present owner, Campbell T. McKay.
- ×FANCY SUBJECT, A. Sold at Opie's sale, June, 1807 (Lot 61).
- FARMYARD. Size, 45 × 37 in. Date, 1771-2. Bought from Opie for 5s., by Mrs. Walker, mother of the Vicar of St. Winnow. At present at Newquay.
- ×§FEMALE HEAD, A. Sold at Christie's, February 7, 1863, together with a portrait of a lady, for £2.
- ×FEMALE, HEAD OF. Sold, “with another,” at Opie's sale, June 1807, for 9½ guineas.
- ×FEMALE IN BLACK DRAPERY, DRAWING ON HER GLOVES. Sold at Opie's sale (No. 84), June 1807, for 11 guineas.
- ×FISHERMAN, A. Sold at Christie's, for Mr. William Hardman of Manchester, May 9, 1865; bought by Mr. Graves for 10½ guineas. Destroyed in the fire at H.M. Theatre in December, 1865.
- ×FLOWER-GIRL, THE. Sold at Christie's, June 26, 1869, for £20 5s.

- *FLOWER-GIRL, THE POOR. Probably the same as the preceding picture. Size, 36 × 27 in. Sold at Christie's, April 23, 1904, and bought by Edwards for 23 guineas. Seller's name not stated.
- †FORTUNE-TELLER, A. Portraits of Richenda, Hannah, and John Gurney, Jun. Size, 37 × 49 in. Exhibited at the British Institution, 1817 (No. 126). Present owner, Marquess of Cholmondeley. A copy by Clover is at Brancaster Hall, and another copy at North Runcton Hall.
- ×FORTUNE-TELLER, THE. Sold at Christie's, March 21, 1835 (No. 71), for Charles John West, of Norwich. Offered for sale at Christie's, December 10, 1859 (owner's name not mentioned), but not sold.
- *FORTUNE-TELLER, THE. Young girl in white dress holding hat in left hand, standing, having fortune told by a gipsy-woman with baby on back; a gipsy-boy and dog in front. Size, 92 × 56 in. Sold at Christie's, May 19, 1900, by the executors of Mme. de Falbe, and bought by Partridge, for 1,200 guineas.
- *FORTUNE-TELLER, THE. Size, 36 × 28 in. Sold at the 5th Avenue Art Galleries (sale of Edward Brandus), April 1908, for \$170. Present owner, J. L. Newborg.
- ×FRUIT-GIRL, THE. Companion picture to "The Milkmaid." Sold at Christie's, February 7, 1873, for 10 guineas. ² A small copy sold at Christie's, June 2, 1808, for 10s. 6d.
- *FRUIT-SELLER, A. Possibly the same as the above. From the collection of the late Robert Hollond, Esq. Sold at Christie's, April 27, 1889, and bought by Smith for 2 guineas.
- †FUGITIVE, THE, or LA FILLE MAL GARDÉE. Size, 108 × 72 in. Date, 1800. Exhibited at the Royal Academy, 1800 (No. 154), and at the British Institution, 1817 (No. 23), by N. R. Colborn, who bought it of Mrs. Opie (?) (at Opie's sale). Engraved. Sold at Christie's, May 23, 1807. Present owner, Sir Edmund Nugent, Bart.
- "GAMESTER, THE" (Act V, Sc. iv). There is a picture, "The Gamester," at the Garrick Club, but the secretary says it was painted by Mather Brown. Opie's picture contains portraits of the leading actors of the time. The heads were inserted from another canvas when the work was partly finished. Date, 1782-92. Engraved by Fittler, 8°, August 4, 1792, in Bell's "British Theatre."
- *GATHERING BLACKBERRIES. Size, 16½ × 13½ in. Sold at Christie's, March 25, 1905, and bought by Collings for 5 guineas. Seller's name not given.
- ×GENTLEMAN IN A GREEN COAT. Sold with "Head of a Girl" at Christie's, April 5, 1872, for 13s. Previously in possession of Edward White, deceased.
- *"GEORGE BARNWELL" (Act V, Sc. ii). Engraved by J. Fittler in Bell's "British Theatre."

- GHOST STORY, THE.** This picture was described to Mrs. Opie about the year 1835 or 1836 by Mr. J. Fuge (artist and drawing-master). She recognised it as one much prized by Opie and intended by him for "Joan of Arc relating her Dream." Size, $40\frac{1}{2} \times 50$ in. Date, after 1782. Exhibited at the British Institution, 1844 (No. 167). Engraved, large mezzo., no engraver's name, December 1, 1785, "A Winter's Tale," and by Valentine Green, mezzo. (scratched lettering), pub. December 1, 1785, size, $20 \times 24\frac{1}{2}$ in. This latter is probably the same as the unnamed engraving. It shows an additional (fifth) figure listening, and an indefinite form in the background, suggested by Mr. Rogers to be the Ghost. Present owner, Viscount Falmouth.
- GIL BLAS TAKING THE KEY FROM DAME LEONARDA IN THE CAVERN OF THE BANDITTI,** (Bk. I, Ch. x). Gil Blas, holding a sword in his right hand, is trying to wrench the key from Leonarda with his left. Enlarged from 82×53 in. to 93×57 in. Date, 1804, Exhibited at the Royal Academy, 1804 (No. 71). Sold at Opie's sale, June 1807, for 45 guineas. Formerly in the hall at Kingsley House; purchased by J. L. Brenchley, and presented by him to the Museum, Maidstone, Kent, where it still remains.
- ***GIL BLAS TAKING THE KEY FROM DAME LEONARDA IN THE CAVERN OF THE BANDITTI** (Bk. I, Ch. x). Size, 83×53 in. Sold at Christie's, December 12, 1903, and bought by Zimon for 24 guineas. Seller's name not stated. In the sale catalogue this is said to have been exhibited in 1802. The Maidstone picture appears to have the better claim to this distinction, but it was in 1804.
- GIL BLAS:** "A L'AIDE DE LA DAME, JE LIAI LEONARDE AUX PIEDS D'UNE GROSSE TABLE" (Bk. I, Ch. x). The Duchess is said to have been painted from the mother of Lord Rancliffe of Bunney. Size, 82×53 in. Successively in possession of Sir Thomas Parkyns, Bart., of Ruddington Manor, Mr. Charles Paget, of Ruddington Grange, Mr. Paget's daughter (Mrs. J. W. Mellor), and now of her husband, the Right Hon. John W. Mellor, K.C.
- ***GIL BLAS:** "A L'AIDE DE LA DAME, JE LIAI LEONARDE AUX PIEDS D'UNE GROSSE TABLE" (Bk. I, Ch. x). Present owner, R. Hall McCormick, of Chicago.
- GIL BLAS:** "A L'AIDE DE LA DAME, JE LIAI LEONARDE AUX PIEDS D'UNE GROSSE TABLE" (Bk. I, Ch. x). This picture and the following are replicas of that belonging to the Right Hon. J. W. Mellor. Size, 42×30 in. Exhibited at Taunton Castle, 1881, by Mr. V. Reynolds. Once the property of Mr. Vincent J. Reynolds, grandfather of Mr. Helyar, the present owner.
- ***GIL BLAS:** "A L'AIDE DE LA DAME, JE LIAI LEONARDE AUX PIEDS

- D'UNE GROSSE TABLE'' (Bk. I, Ch. x). Size, 42 × 30 in. Present owner unknown.
- *GIL BLAS ESCAPING FROM THE ROBBER'S CAVERN (Bk. I, Ch. x). The last of Opie's historical pictures, according to Tregellas. Painted for Mr. Wright of Upton Hall. Sold at Christie's, February 23, 1861, for £5 10s. Previously in possession of the Rev. Jesse Spencer, of York.
- GIPSY, THE. A gipsy-girl in a straw hat tied with a blue scarf, wearing a red shawl. Size, 18½ × 14½ in. Exhibited at the British Institution, 1852 (No. 136), by Mr. Beriah Botfield, and at the Exhibition of Old Masters, 1875. Present owner, Morgan Williams, who inherited it from the late Miss Williams, Vicarage Gate. It is believed to be identical with that exhibited by Mr. B. Botfield.
- *GIPSY-GIRL. Possibly the missing portrait of Lady Smith as a gipsy. Size, about 25 × 30 in. Bought recently from Arthur Tooth & Sons by the V.G. Fischer Art Galleries, of Washington, U.S.A.
- *GIRL, A. Exhibited at the British Institution, 1817, by Henry Thomson, R.A.
- *GIRL AND CAT. Attributed to Opie. Bequeathed by Richard Godson Miller to the Nottingham Art Gallery.
- *?GIRL AND GOLDFINCH. Three-quarter figure of girl seated at a table on which is a cage with a goldfinch in it. Size, 29½ × 24 in. Exhibited at the Exhibition of Old Masters, 1882 (No. 167); lent by George Williams, Esq.
- *GIRL CRYING OVER HER DEAD BIRD.² Girl seated in chair (short-sleeved white frock, pink sash, and neck ribbon) presses to her bosom the bird in her right hand; elbow on arm of chair. Size, 29 × 25 in. Restored. Believed to have been engraved for one of the annuals. Bought at Chertsey in 1835 by the father of Bishop C. J. Abraham. Lord Powerscourt, the present owner, bought the picture at Christie's, June 7, 1884, for 2½ guineas, from the collection of the late General Sir George Buller.
- *GIRL, HEAD OF A. Sold at Christie's, February 14, 1874, for 58 guineas. Previously in possession of Mr. Samuel Turner, of Gray's Inn.
- *GIRL, HEAD OF A. Size, 17½ × 14 in. Sold in New York, February 26 and 27, 1903, and bought by George G. Benjamin for \$250. From J. D. Ichenhauser's collection.
- *§GIRL, HEAD OF A. Sold at Christie's, February 20, 1870, for £10. Previously in possession of the late W. Anthony, of Duke Street.
- *§GIRL, HEAD OF A. Sold at Christie's, April 5, 1872, for 13s. Previously in possession of Edward White, deceased.
- *GIRL, HEAD OF A. Three-quarter face, low-cut dress, dark hair and background. Size, 24 × 18 in. Present owner, Charles Coltman

- Rogers, J.P., D.L. Bought previously to 1860 by Mr. Rogers's great-uncle.
- *GIRL, HEAD OF A. Head and shoulders of a girl 10 or 12 years of age; brown hair hanging loose on left shoulder, dark blue eyes, bright red cheeks and lips; top of a white dress, cut low, just appears; three-quarter face. Suggests sketch for larger picture. Size, 14 × 12 in. This belonged to Sir John Boileau, who died in 1869. Sir Maurice C. Boileau, Bart., the present owner, thinks it may have been given him by Mrs. Opie, who was a great friend of the family and visited at Ketteringham Park.
- *GIRL AND DOG. Sold by Phillips, May 12, 1807² (No. 38 in catalogue, Charles Offley's sale).
- ×§GIRL WITH A DOG. Possibly the same picture as the preceding. Sold at Christie's, January 21, 1871, for 2 guineas.
- *GIRL AT A SPRING, A. Sold at Christie's as "the property of a nobleman," January 20, 1894, and bought by Beauchamp for 6 guineas.
- ×GIRL ASLEEP AT HER TOILET. Size, 30 × 24 in. Is this the picture engraved as "The Toilet" by Sharpe? Bought at Mr. Clarke's sale at Brentingby Hall, about 1860. Last heard of with Mr. H. S. Jones, Leicester.
- *GIRL AT A WINDOW, A. Is this the same as "The Laughing Girl" after Reynolds? Sold at Christie's, May 9, 1846.
- *GIRL IN A HAT. Sold at Christie's, January 24, 1891, to Munting for 1 guinea. Seller's name not given.
- *GIRL IN A WHITE DRESS AND HAT. Sold at Christie's, June 29, 1889, to Ellis for 15 guineas. Seller's name not given.
- *GIRL AT THE WELL. Size, 56 × 44 in. Sold at the 5th Avenue Art Galleries (sale of Erich Galleries), March 21, 1906, to John D. Crimmins, for \$1,050. At present in America.
- *GIRL SPINNING FLAX.¹ Sold at Winstanley's, March 7, 1816 (No. 3 in sale cat.).
- ×GIRL WITH BEER. See Holcroft's "Diary" (March 1, 1799), edited by Hazlitt, 1816.
- *GIRL WITH BUNDLE OF STICKS. See PORTRAIT OF GIRL CARRYING A FAGGOT. A coarsely painted half-length of a girl carrying a bundle of sticks. Seen at the National Gallery Offices, June 1910.
- ×GIRL EATING BREAKFAST OUT OF A PIPKIN, A DOG WISHING TO BE A PARTAKER WITH HER. Sold at Opie's sale, June 1807 (No. 78), for 28 guineas.
- ×GIRL WITH A PITCHER. Sold at Christie's, March 23, 1868, for £25 10s. Previously in possession of Mrs. Seymour.
- ×GIRL, VILLAGE, IN A LANDSCAPE. A small upright. Sold at Opie's sale, June 1807 (No. 95), for 22 guineas.

- †**GLEANER, THE.** Country girl, brown, low-necked dress, straw hat, seated with hands clasped on knees, and a sheaf of corn in lap. Mrs. Opie's favourite picture, reserved for her drawing-room after Opie's death; from her it passed to Opie's nephew (Edward Opie), from whom Mrs. Thomson's father, Mr. J. J. A. Boase, obtained it in 1838. Size, 30 × 24 in. (J.J.R.), or 28 × 24 in. (owner). Date, probably after 1782. Exhibited at the Royal Cornwall Polytechnic Hall, 1854. Present owner, Mrs. Lewis C. Thomson.
- ×**HENRY AND EMMA** ("Henry and Emma," Matthew Prior). Ten lines quoted: "A Shepherd . . ." to "offend the ear." Date, about 1793. Engraved by Bartolozzi, fo., mixed, 1796, for Macklin's "Poets."
- ×**HEROD AND MARIAMNE** (Josephus, "Antiquities," Bk. XV, Ch. iii). Engraved by Anker Smith, February 19, 1803, for *Spectator*, vol. iii, No. 171, and vol. vii of Sharpe's "British Classics." Motto of engraving, "Credula res amor est," Ovid. No motto was on a print seen at the Victoria and Albert Museum Library.
- HOBNELIA, OR THE SPELL** ("Slow crawls the Snail" "Shepherd's Week," Gay). Size, 55 × 45 in. Relined. Date, 1803. Exhibited at the Royal Academy, 1803 (No. 80). Engraved by P. W. Tomkins, 12°, for Gay's "Poems." Present owner, Earl of Denbigh.
- HOBNELIA, OR THE SPELL.** Same composition as the above, but smaller. Size, 29 × 24 in. Date, about 1803. Sold at Opie's sale, June 1807, for 9½ guineas. Present owner, J. C. Williams; bought in 1862 through Mr. Graves. A picture of this name described as "after Opie" was No. 17 in sale cat., Christie's, November 8, 1817, not priced ("Sale Cat.," South Kensington Museum, vol. ii).
- ***HOP-PICKER, A.** Sold at Christie's, January 4, 1879, to Wells, for 8 guineas. Previous owner not named.
- ×**HUNTER, MRS. JOHN, BALLAD OF.** Sold at Opie's sale, June 1807 (No. 90), for 25 guineas.
- ***INTERIOR, WITH VARIETY OF FIGURES.**¹ No. 87 in catalogue of Sir James Craig's sale, March 18, 1813.
- ***INTERIOR OF A COTTAGE, WITH MOTHER AND CHILD.**² Sold by Stanley, Quadrant (No. 7 at the sale of the Altamira Collection from Madrid) June 29, 1833 or 1838.
- ***INTERIOR, WITH MOTHER AND HER CHILDREN.**² Sold at Christie's (No. 10 in cat. of a collection sold by order of the assignees), March 2, 1844.
- ***ITALIAN BOY, HEAD OF** (aged 12). ¹ Probably a study from life. To waist, face to right, blue blouse, old slouched hat, crumpled white collar. No hands or instrument shown. Size, 22 × 18 in. Sold at Burston, near Diss, in 1868. Present owner, Miss Mary Taylor, niece of J. Taylor, Norwich.

- †**JEW, AN OLD.** One of the pictures shown to King George III. Size, $26\frac{1}{2} \times 17\frac{3}{4}$ in. Date, before 1781. Exhibited at the Royal Cornwall Polytechnic Hall, 1854. Present owner, J. D. Enys. Given to Mrs. Enys by her brother, Mr. John Davies Gilbert, who had it from Mr. Giddy.
- ×**LADY IN A COTTAGER'S FAMILY, ACCOMPANIED BY A BLACK SERVANT.** Mr. J. J. Rogers suggests this as the Academy picture named "The Visit to the Cottage, or Clothing the Naked." Exhibited at the Royal Academy, 1803 (No. 16) ?. Sold at Opie's sale, June 1807 (No. 106), for £125.
- ***COTTAGE, CHARITABLE VISIT TO A.**¹ Possibly the same picture as the foregoing. Sold by H. Phillips (No. 333 in sale cat.), June 5, 1811, for 115 guineas.
- ***LADY SEATED IN A GARDEN WITH A DOG.** Sold at Christie's, February 15, 1897, to Adamson, for 20 guineas. Seller's name not stated.
- ×§**LADY SEATED READING.** Sold at Christie's, March 18, 1854, to Herman, for £3 10s. Previously owned by J. Wilson.
- ***LADY WITH MANDOLIN.** Size, 30×25 in. Sold by the American Art Association (sale of Harris-Holbrook-Blakeslee Collection), April 13 and 14, 1899; bought by John Notman, for \$300.
- LADY WITH TWO CHILDREN AND A PARROT.** Size, $66\frac{1}{2} \times 47$ in. Sold at Opie's sale, June, 1807 (No. 104), for 58 guineas. Presented by J. L. Brenchley, M.A., to the Museum, Maidstone, Kent.
- LADY IN THE CHARACTER OF CRESSIDA.** A portrait. See **TROILUS, CRESSIDA, and PANDARUS.**
- LAUGHING GIRL, THE.** After Sir Joshua Reynolds. Size, 24×21 in. Date, after 1782. Exhibited at the Council Hall, Truro, 1861 (No. 13). Present owner, John Williams.
- ×**LAVINIA.** Exhibited at the British Institution, 1817 (No. 46), by Robert Burrowes, and again in 1843 (No. 173), by Lady Woolmore.
- ×**LIDFORD FALL, DEVON, THE GUARDIAN OF.** Probably a portrait. An old peasant seated, Bible on knee, spectacles, another book on table at his side. Well finished in the upper part. Size, $57\frac{1}{2} \times 37\frac{1}{2}$ in. Date, probably before 1782. Bought in 1876 by the Rev. Donald M. Owen; previously in possession of Mr. Turner, Exeter.
- ×**LION IN LOVE, THE, OR THE LION TAMED BY BEAUTY.** Size, 50×40 in. Date, probably about 1790. Seen in November 1877 at Mr. Faucett's, Covent Garden. "The Lion and Faucett's Daughter," was sold at Christie's, November 25, 1826. Was this the same picture ?
- LOST OPIE, THE.** See **THE CONJURER.**
- ***LOVERS, THE.**² Was this the same picture as that from Mr. Galton's,

- Hadzor, exhibited (at Worcester ?) in 1882 ? Sold at Christie's, June 22, 1889, for 440 guineas.
- †**LOVE-SCENE, A.** An unfinished picture. Size, 30 × 39 in. Given by Opie to a pupil, who gave it to Mr. P. G. Todd, on whose death about 1867, it was bought by Mr. Courtney. Present owner, Miss Courtney.
- LOVESICK MAID, THE, OR THE DOCTOR PUZZLED.** It appears probable that this is the same picture as "The Puzzled Doctor," which see. Date, 1801. Exhibited at the Royal Academy, 1801 (No. 183). Sold at Christie's, May 23, 1807, and bought in for £99 5s. Sold in 1809 by H. Phillips for £48, and again by H. Phillips in 1810 for Mr. S. T. Ward, and bought by Akers for £52 10s.
- ***MAGDALEN, A.** ^{1, 2} Sold at Foster's, May 27, 1840 (see sale cat. of Charles O'Neill, Esq., in 1840), and by Phillips (No. 9 in sale cat. of pictures "various"), July 7, 1842.
- ***MAN, HEAD OF A.** Sold at Christie's with "Head of Dr. Johnson" and "Madonna and Saints," February 28, 1910, for 2 guineas.
- ×**MAN'S HEAD.** Size, 14 × 12 in. Date, before 1781. Last heard of with Dr. H. H. Drake, of Fowey.
- ***MAN'S HEAD.** Sold at Christie's, with "A Female," by S. Ricci, for 1 guinea, April 14, 1881.
- ×**§MAN'S HEAD, AND AN INTERIOR.** Sold at Christie's, March 13, 1863, for 17s. Previously in possession of the late Mr. Alphonse C. Billings.
- ***MARKET-GIRL.** ² Whole length; girl in brown dress, seated in a wood, a basket on left arm. Sold, May 6, 1905, to Samuels, for 340 guineas.
- ***MATERNAL FELICITY.** Size, 55½ × 43 in. Sold at Christie's, July 8, 1910, to Connell, for 55 guineas. Seller's name not given.
- ×**§MILKMAID, THE.** Companion picture to "The Fruit Girl." Sold at Christie's, February 5, 1863, for £1 4s. Previously in possession of Mr. Partridge.
- †**MINSTREL, THE** (Beattie's "Minstrel," Bk. I, St. xvi). Now very dark. Cleaned by Yates, 1852. Size, 29 × 24 in. Date, 1782-5. Engraved by W. Ward, September 25, 1784. Present owner, Sir William Henry Smith-Marriott, Bart.
- MIRANDA.** See **MRS. R. HEATHCOTE.**
- ×**MIRANDA, A HEAD FROM THE.** Opie's last finished picture. Size, 30 × 25 in. Date, 1806-7. Painted for Mr. Lyster Parker. Etched by John Young, 4°, 1821 (cat. of Leicester Gallery). In possession of Sir John Leicester from 1809 to 1821.
- ***MOTHER AND CHILD.** Size, 36 × 28 in. Sold at Christie's, January 21, 1893, to Donoghue, for £4 15s.; seller's name not given. Afterwards taken to America by the late John Hay, Secretary of State,

- U.S.A., and Ambassador to England, and sold by the American Art Association at the Bronson Sale, March 15, 1907, to T. Heinemann, for \$1,050.
- MUSICAL PARTY.** Group of supposed portraits. Sold at Foster's, February, 1876, for 15 guineas. Last heard of with Messrs. Henry Graves & Co.
- MUSIDORA** (Thomson's "Seasons"—Summer). No Damon in this picture. Size, 48 × 39 in. Sold at Opie's sale (?), June 1807, for 25 guineas, at the Todd Sale, 1811, for 29 guineas, and at Christie's, February 28, 1891; bought by Ward for 31 guineas. Once in possession of Dr. Thomas Spinks, who obtained it from Mr. Hedge, in whose family it was said to have been ever since painted.
- MUSIDORA.** See also **DAMON AND MUSIDORA.** Size, 49 × 39 in. Sold by Christie's as the "property of a gentleman." March 23, 1910, to Cohen, for 13 guineas. It is possible that all the sale entries refer to the same picture.
- NAVY.** See under **ARMY.**
- ×§**NUN, HEAD OF.** Sold at Christie's, January 30, 1875, for 18s.
- †**OLD MAN, PORTRAIT OF.** Supposed to have been "Old Trevennen," a beggar of St. Agnes. One of the pictures shown to George III. Size, 29 × 25 in. Relined 1869. At Tresillick. Painted before 1781. Bought by Mr. Giddy from Opie. Present owner, Mr. C. Davies Gilbert.
- OLD MAN, AN.** An early study from life. Size, 29½ × 24½ in. Date, before 1782. Sold by Winkworth's for the executors of the late Mrs. Stopford Sackville, March 1906, and bought by Mr. Wynne, 20, Market Street, W.
- ×§**OLD MAN, HEAD OF.** Sold at Christie's, March 23, 1868, to Merritt, for £2 15s.
- ***OLD MAN, HEAD OF.** Possibly the same as the preceding picture. Sold at Christie's, July 18, 1881, to Roberts, for £2 5s.
- ×§**OLD MAN, HEAD OF.** Size, 22½ × 18½ in. Formerly in possession of Sir Francis Chantrey, R.A., who lent it to Mr. R. Redgrave, R.A., to copy, fifty years ago.
- ×**OLD MAN, BUST OF.** "A carefully finished work." Last heard of in possession of Mr. Knee, of Chippenham.
- ×§**OLD MAN AND CHILD.** Sold at Opie's sale, June 1807, for £1 6s.; included in the same lot as "The Captive" and a small landscape.
- †**OLD MAN'S HEAD, AN.** Head resembles Opie's "Jephthah." Said to have been cut out, lozenge-shape, from a large picture, inserted in another canvas, and finished for Miss Katherine St. Aubyn (Mrs. Molesworth). Size, 20½ × 18½ in. Date, before 1795. Present owner, Rev. St. A. H. Molesworth.
- OLD SOLDIER.** See **TIRED SOLDIER.**

- ×OLD WOMAN, AN. Date, probably before 1782. Exhibited at the Royal Academy, 1782 (No. 371).
- *OLD WOMAN READING BIBLE.² Offered for sale at Foster's (sale of Samuel Archbutt's collection), May 23, 1838 (No. 36 in cat.), but not sold, and offered again at Christie's on the 13th of the following April.
- *ORIENTAL, HEAD OF AN. See PORTRAIT OF AN ORIENTAL (Unnamed portraits).
- ×OYSTER-GIRL, AN. Labelled at back, "Opie, from the life, 1798, 15 guineas." Panel. Size, 6 × 5 in. Date, 1798. Last heard of with F. J. Hext, Tredethy.
- ×§PAOLO AND FRANCESCA (Dante). "A spirited sketch." Sold at Opie's sale, June 1807 (No. 83), for £1 12s.
- PASTORAL COURTSHIP. Size, 40 × 50 in. Date, 1796. Exhibited at the Royal Academy, 1796 (No. 1). Sold at Christie's, April 1901, for 480 guineas.
- ×PASTORAL SUBJECT. Exhibited at the British Institution, 1848 (No. 147), by T. Chamberlayne, Esq.
- *PEASANT BOY AND GIRL. Sold in 1856 for 310 guineas. Is this the same as "Boy and Girl" exhibited at the Royal Academy, 1783?
- PEASANT BOYS, TWO. See TWO PEASANT BOYS.
- ×PEASANT GIRL WITH SCOTCH TERRIER. Size, 31½ × 42½ in. Bought by Mr. Serjeant Bellasis in 1837 from a collection in Montague Place. Last heard of with Miss Bellasis.
- *PEASANT GIRL LEANING ON A HALF-DOOR. Size, 40 × 30 in. Mr. S. H. Whitbread, says this picture was seen last year by Mr. Lionel Cust and Mr. Temple, who both thought it probably by Opie. All the pictures at Southill were bought before 1815. Present owner, Samuel Whitbread.
- ×§PEASANT GIRL. Seated, with a basket of fruit, a dog at her feet. Sold at Christie's, April 20, 1861, for 4 guineas.
- PEASANT GIRL, A. An unfinished sketch. Size, 29½ × 29½ in. Date, early. Exhibited at the Council Hall, Truro, 1861 (No. 65), as "Rustic Figure." Present owner, J. C. Williams.
- ×§PEASANT, HEAD OF A. Sold at Christie's, July 1, 1854, with a small Vandevelde, for £1 3s. Previously in possession of Mr. Joseph M. Rainbow.
- ×PENZANCE SCAVENGER, A. A reputed portrait—name unknown. Date, about 1778. Exhibited at the Exhibition of Devon and Cornwall Worthies, Exeter, 1873 (No. 64). Bought at Bath in 1790 by Mr. Humphry Lawrence. Last heard of with N. H. P. Lawrence of Launceston.
- ×PROPOSAL, THE. Exhibited by H. C. Long, Esq., at the British Institution, 1849 (No. 130).

- ×§PUZZLED DOCTOR, THE. See also THE LOVE-SICK MAID. Signed, "J Opie, 1801." Restored by Merritt. Size, 40 × 50 in. Date, 1801. Exhibited at the Leeds Exhibition, 1868 (No. 1294), as "The Fortune Teller." Engraved by S. Freeman (?). Last heard of with the Rev. J. E. Waldy.
- *READING GIRL, THE. Girl seated, head bent over book, profile; dull yellow skirt, white muslin apron, grey-blue bodice, blue-and-white check kerchief over shoulders and tucked in at waist. A dark green workbag hangs on chair. Size, 38½ × 30½ in. Exhibited at the Old Masters' Exhibition, Burlington House. Present owner, Mrs. Charles Edward Dyer, whose father, the Rev. William Vincent, purchased it from Miss Brown, of Barnsbury Park, Islington.
- REBECCA. See LADY F. PONSONBY.
- *RED BOY, THE. This differs in size from "Lieut. McDonough." Size, 49 × 39 in. Lent by Mr. Hardy Wells to the Exhibition of Old Masters, 1876.
- *REFLECTION. Size, 39 × 49 in. Sold at Christie's, December 19, 1908, and bought by Inglis for 6½ guineas.
- ×‡REFUSAL, THE. Attributed to Opie. Mr. Rogers marks it "very doubtful." Canvas on panel. Size, 13½ × 10½ in. Bought at Rainy's, about 1865, by Mr. R. P. Edwards of Bath.
- ×§REPRIEVE, THE. Sold at Christie's, January 4, 1862, for £1 3s.
- *REST BY THE WAY, A. Size, 50 × 40 in. Sold at Christie's (sale of J. J. Wiggell), January 27, 1906, to Thomas, for 4½ guineas.
- *ROMAN WARRIOR, A. Sold by H. Phillips (² No. 116 in sale cat. of "cabinet pictures of a gentleman"), March 2, 1809, for 7½ guineas.
- ×SAILOR'S ORPHAN, THE. Face and hair beautifully finished. Size, 36 × 30 in. Date, about 1778. Last heard of with Mrs. Marchant of Carlton Hill.
- †SCHOOL, A (more recently known as THE SCHOOLMISTRESS). Size, 39 × 49 in. Date, 1784. Exhibited at the Royal Academy, 1784 (No. 162), the Grafton Gallery Exhibition of Fair Children, 1895, and the Guildhall Exhibition of French and English Painters of the Eighteenth Century, 1902. Engraved by John Young, also by Valentine Green, mezzo., fo., as "The School," February 1, 1785; scratched inscription and engraved inscription (both of the same date). Chaloner Smith gives the date as 1786. Sold in 1823 by Mr. G. Watson Taylor, M.P., to Mr. Jesse Watts Russell (Ilam Gallery), for 90 guineas. At the sale of the Ilam Gallery pictures at Christie's in 1875 it was bought by Lord Overstone for 750 guineas. Present owner, Lady Wantage.
- ×SCHOOLMISTRESS, THE. Exhibited at the Manchester Exhibition of

- Art Treasures, 1857 (No. 133). Last heard of with the Earl of Stamford and Warrington. See also A SCHOOL.
- SERENA RESCUED BY SIR CALEPINE. See "FAERY QUEEN."
- SHEPHERD BOY. At Christie's, May 12, 1810 (²sale of "small collection of pictures"); the only lot not priced, so probably it was not sold.
- SHEPHERD BOY. Companion picture to "A Fisherman." This and the foregoing may be the same. Sold at Christie's, May 9, 1865, to Messrs. Graves, for 31 guineas. Formerly in possession of Mr. William Hardman of Manchester.
- SHEPHERD BOY. Believed to be the picture that hung in Dr. Alderson's house during his lifetime. Size, 52 × 39 in. Present owner, Sir Somerville A. Gurney, K.C.V.O.
- *SHEPHERD AND DOG. Sold at Christie's, May 26, 1810 (¹No. 14 in sale cat. of pictures belonging to Michael Bryan and others), not priced.
- SLEEPING FEMALE, THE YOUNG SPORTSMAN DISCOVERING. See THE SURPRISE.
- *SLEEPING GIRL, A. Sold by Robinson & Fisher, May 29, 1902, for 250 guineas. Query, is it identical with "The Sleeping Nymph"?
- *SLEEPING GIRL. Size, 29 × 23½ in. Sold at Christie's, July 20, 1906, to Deacon, for 32 guineas. Seller's name not stated. Possibly the same picture as THE SLEEPING MAIDEN.
- *SLEEPING MAIDEN, THE. Size, 30 × 24 in. Sold at the Blakeslee Sale, 1908, for \$250. Present owner, W. T. Sumner.
- *SLEEPING GIRL. Size, 10 × 8 in. Sold at Christie's, November 1900, to Buck, for 7 guineas; seller's name not stated. Again sold, on January 26, 1906, at the sale of Edward M. Knox, by the American Art Association, and bought by Emerson McMillin, for \$225.
- ×SLEEPING NYMPH, AND CUPID STEALING A KISS. A copy of Opie's receipt for £42 in full from Boydell for "The Nymph and Cupid" is inserted in the Anderdon Collection. Date, 1786. Exhibited at the Royal Academy, 1786 (No. 136), and at Boydell's Shakespeare Gallery, 1790. Engraved by Peter Simon (rare).
- ×"SPECTATOR" (No. 611). Engraved by Joseph Collyer, 8°, line, 1803, for "Spectator," No. 611, in Sharpe's "British Classics," vol. xii. The "Spectator" engraving bore the motto, "Perfidious man." The subject of the picture from the collection of Sir Francis Morland, of Lee, offered at Christie's, May 19, 1832, as "A Scene from 'Spectator'" was not stated, but possibly it was the same picture.
- STUDENT, THE. "The colour is exquisitely pure and pearly, though on the shadow side of the head some little fading has taken place." Size, 18½ × 15½ in. (J.J.R.), or 19 × 15½ in. Exhibited at the

- Liverpool Art Club, 1881, and at the Manchester Exhibition of Old Masters, 1909. Sold from the Heugh Collection at Christie's, May 11, 1878, to Agnew for 150 guineas, and sold by him in 1879 to Ralph Brocklebank, the present owner.
- ×**STUDIOUS CHILD, THE.** See also **CHILD STUDYING HORN-BOOK.** Sold at Christie's (No. 55 in cat.), March 23, 1878, to W. B. Denison, M.P., for 25 guineas.
- ***STUDIOUS YOUTH, THE.** Boy with long curls, three-quarter length, seated, legs crossed, drawing the figure of a woman; intent expression. "Very fine work; evidently one he put a lot of time to." Size, 25 × 30 in., twill. Present owner, John Williams.
- SURPRISE, THE (THE YOUNG SPORTSMAN DISCOVERING A SLEEPING FEMALE).** Size, 55 × 45 in. Sold at Opie's sale (No. 98), June 1807, for 21½ guineas. Presented by J. L. Brenchley, M.A., to the Maidstone Museum, Kent.
- ×**SWEET POLL OF PLYMOUTH.** Date, 1785. Exhibited at the Royal Academy, 1785 (No. 31).
- ****"TAMERLANE,"** (Act V). Engraved by Fittler for the "British Theatre."
- ***THREE YOUNG GIRLS WITH RABBIT.** Size, 30 × 25 in. Sold at Christie's, June 1903, to ²Hodgkins for 190 guineas.
- ***YOUNG GIRL FEEDING RABBITS.** Query, is this the same picture as the above? Size, 30 × 25 in. Sold at the Blakeslee Sale, 1908, for \$275. Present owner, Louis R. Ehrich.
- ×**TRED SOLDIER, THE.** Possibly the same as "The Old Soldier." Date, 1799. Exhibited at the Royal Academy, 1799 (No. 31). Sold by H. Phillips, June 3, 1807, and by S. T. Ward, 1810, when it was bought by Ackers for 33 guineas. Destroyed at Messrs. Graves's by the fire at H.M. Theatre on December 6, 1867.
- ***TOILETTE, THE.** Is this "Judith Attiring"? Size, 35 × 27 in. Sold by T. J. Blakeslee, April 9 and 10, 1908, for \$975. Present owner, J. D. Chapman.
- ***TWO BOYS WITH A BIRD.** Size, 29 × 24 in. Sold at Christie's, February, 5, 1910, to Bale, for 5 guineas. Previous owner's name not stated.
- ×**TWO JOLLY COBBLERS.** "J. Opie, pinxit" in lower left-hand corner. Size, 22 × 18 in. Last heard of with E. C. Edward Collins, of Trewordale.
- ×§**TWO PEASANT BOYS.** See "Opie and his Works," p. 242. Half length. Sold at Christie's, July 19, 1860, for £3 5s., and again on March 15, 1862, to Mendoza, for £3 5s. Previously in possession of J. E. Fordham.
- TWO PEASANT CHILDREN.** "In the spirit of Gainsborough." Size,

- 49 × 40 in. Date, probably about 1783. Bought by Mr. Michael Williams, M.P., at Lord Orford's sale, in 1856. Present owner, John C. Williams.
- × UNFORTUNATE TRAVELLER, THE. Date, 1802. Exhibited at the Royal Academy, 1802 (No. 30). Sold at Opie's sale, June 1807, for 19 guineas, as "The Dead Traveller and his Faithful Dog."
- × VENUS AND ADONIS. Exhibited by E. T. Carver, Esq., at the British Institution, 1843 (No. 126).
- × VENUS AND ADONIS. Sold by H. Phillips, December 22, 1812, for £30 9s., and at Christie's, March 27, 1857, for £4 10s. At Phillips's this was No. 45 in cat. of "historical and other pictures of a gentleman," and at Christie's the picture was described as "very richly coloured." Probably both these sale entries refer to Mr. Carver's picture.
- × WATCHMAN AND HIS DOG. Sold at Opie's sale, June 1807, for 10½ guineas.
- * WAYFARER, A LITTLE. Sold at Christie's, July 9, 1886, to Fry, for 10 guineas. Seller's name not given.
- × WIDOW, THE. Engraved by Reynolds, sm. mezz., as frontispiece of "Poems by Mrs. Opie," 3rd ed., 12°, 1804.
- × WINTER PIECE, A. Date, 1797. Exhibited at the Royal Academy, 1797 (No. 121).
- × WOMAN'S STORY AT A WINTER'S FIRE, A. Probably the same picture as "The Ghost Story." Date, 1785. Exhibited at the Royal Academy, 1785 (No. 202).
- * WOODMAN, THE. Restored by Grundy & Smith of Manchester, 1909. "A man cutting a piece of bread for his rather ugly boy's dinner." The man's face is good, but the rest of the picture is rather roughly painted. Size, 72 × 48 in. Bought by the grandfather of Lieut. Col. B. H. Phipps, the present owner, in 1835.
- YOUNG GIRL, A. See CECILIA BEETHAM.
- * YOUNG GIRL IN BROWN AND RED DRESS. Size, 27 × 20 in. Sold at Christie's, December 8, 1900, to Tooth, for 65 guineas.
- *? YOUNG GIRL. Size, 30 × 25 in. Sold at the 5th Avenue Art Galleries (Edward Brandus's sale), April 1908, for \$900. Present owner, A. Andrews.
- YOUNG LADY, A. See HARRIET BEETHAM.
- * YOUNG WALTONIAN, THE. Boy with a fishing-rod, full face. Recently cleaned. Size, 28 × 22 in. Present owner, John Williams.
- * YOUTH AND AGE. Size, 35 × 27 in. Sold at Christie's, May 7, 1909, to Marshall, for 55 guineas.
- * YOUTH AND AGE. Size, 35 × 28 in. Sold at Christie's, May 27, 1909, to Knell, for 9 guineas.

LANDSCAPES

- †LANDSCAPE NEAR PENRYN. Written on the canvas by Mr. Penwarne :
 "An original sketch by Opie, sketched and painted from a view
 near Penryn in my presence, the building introduced from fancy.
 J. Penwarne." Size, 14 × 17½ in. Painted for Mr. John Pen-
 warne between 1779 and 1781. Present owner, Mrs. Penwarne-
 Wellings.
- LANDSCAPE AT NORWICH. Sketch from the garden of Mr. Robert
 Alderson's residence at St. Helens. Size, 17½ × 25 in. Date,
 after 1798. Last heard of with Mr. Gerard Hoare, Stanstead House.
 Given to Mrs. Hoare's father by the Rev. S. H. Alderson.
- †VIEW OF ST. MICHAEL'S MOUNT, FROM THE BEACH AT MARAZION. Size,
 40 × 52 in. Date, 1785. Exhibited at the Council Hall, Truro,
 1861 (No. 50). Etched by Mrs. Molesworth (?). Engraved by W.
 Birch, November 1, 1788, 6½ × 7½ in. published 1791, oblong 4°,
 in "Delices de la Grande Bretagne." Present owner, Lord St.
 Levan.
- †VIEW OF ST. MICHAEL'S MOUNT. Moonlight scene. Size, 53 × 51½
 in. Date, before 1798. Present owner, Lord St. Levan.
- †VIEW OF ST. MICHAEL'S MOUNT, FROM THE NORTH END OF THE
 CAUSEWAY. Size, 41½ × 51½ in. Present owner, Lord St. Levan.
- ×§LANDSCAPES, TWO. Sold at Opie's sale (Lot 66), June 1807, with
 a donkey, after Morland, for £2 8s.
- ×§LANDSCAPES, TWO. A pair of sketches. Sold at Opie's sale (Lot
 65), June 1807, for £1 16s.
- ×§LANDSCAPE, SMALL. Sold with "The Captive" and "Old Man and
 Child" at Opie's sale, June 1807, for £1 6s.

PICTURES BY JOHN OPIE, R.A., CLASSIFIED IN
 APPENDIX C:

PORTRAITS, counting each head in family groups (named, 756; unnamed, 69)	825
SACRED SUBJECTS	29
HISTORICAL PICTURES	23
SHAKESPEARIAN PICTURES	16
POETICAL AND FANCY PICTURES	246
LANDSCAPES	8
	<hr/>
Total	<u>1,147</u>

MR. J. JOPE ROGERS'S LIST CONTAINED :

PORTRAITS	.	.	.	.	.	.	.	508
SACRED SUBJECTS	.	.	.	.	.	.	.	22
HISTORICAL	.	.	.	.	.	.	.	17
SHAKESPEARIAN	.	.	.	.	.	.	.	11
POETICAL AND FANCY	.	.	.	.	.	.	.	134
LANDSCAPES	.	.	.	.	.	.	.	5
Mixed (Supplement)	.	.	.	.	.	.	.	63
„ (Addenda)	.	.	.	.	.	.	.	10
								<hr/>
								Total . . . <u>770</u>

Mr. Rogers mentioned three miniatures on ivory (one in the Addenda). To these have been added two others, making five in all. The number of crayon drawings remains unaltered.

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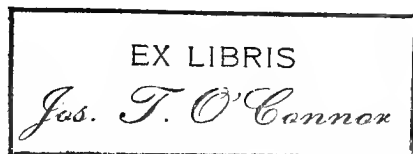
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